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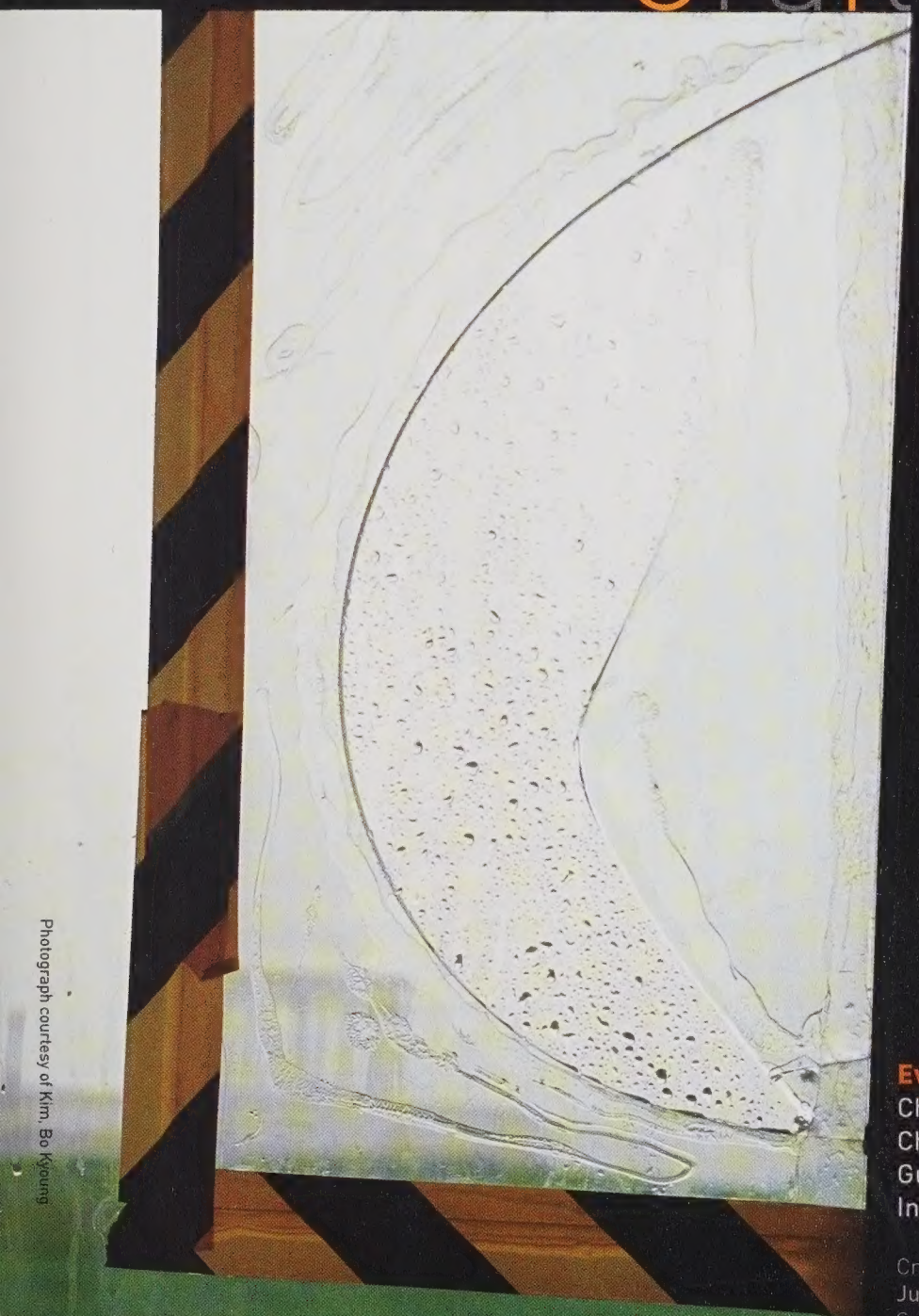

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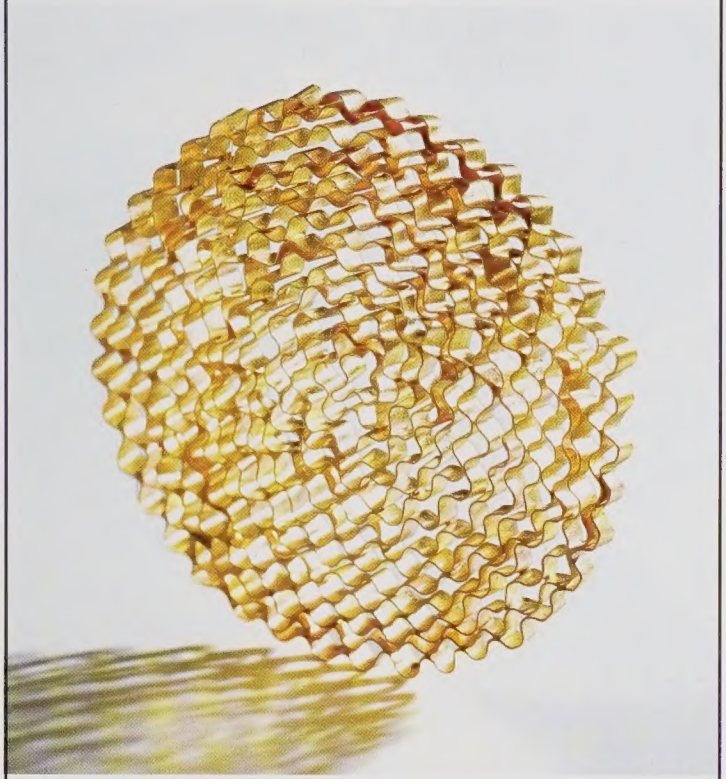

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FOREWORD

ALTHOUGH RECYCLING HAS become a cultural imperative, it has always been an essential fact of life. Mother Nature is the prime recycler, constantly breaking down and reusing each element at her disposal. And within physics, the law of mass conservation holds that matter cannot be created or destroyed, only rearranged or recycled into different forms.

Throughout human history, refitting and reuse have also been the rule, as worn and broken parts found second lives in new objects. Likewise, the history of art is marked by incidents of creative recycling, with artists borrowing and adapting their predecessors' works over the centuries.

The art of jewelry, especially, is firmly grounded in the recycler's act. As Gabriel Craig conveys in his feature on sustainable jewelry, "The traditional materials used by jewelers and metalsmiths do not fit into the categories of disposable consumerism or planned obsolescence.... The initial production of jewelry is dirty, but the aftermarket is a place where recycling and enduring value is the norm."

Such recycling is the hallmark of the Radical Jewelry Makeover project, spotlighted this issue in "View." By collecting and reusing donated jewelry from preexisting troves, this clever undertaking seeks to reduce the mining of raw materials. Whatever "designed content or social message may be conveyed in the new work," writes Kate Dobbs Ariail, "beneath it resonates the mantra of Reduce, Reuse, Recycle."

A genuine love of recycling fuels the jewelry and collages of J. Fred Woell, the subject of this issue's studio visit. Woell's assemblage-based works thrive on a heady mix of repurposed objects: machine parts, old toys, discarded wood, and ephemera.

Daniel Jocz, whose work animates the cover, has established a reputation as a conceptual recycler, or shape-shifter. Jocz's latest series, which he calls "An American's Take on the Millstone Ruff," enlists the iconic seventeenth-century collar as the basis of his souped-up aluminum neckpieces.

While recycling now carries a high moral premium, it can also be the source of compelling new objects. Like Jennifer Hermann's *Bling Juice Ring, A.K.A. Sharing a Material Experience* (featured in our "Reviews" section), which transforms a plastic pull tab into a dazzling cubic zirconium-laden ornament, recycling can prove both ethically and aesthetically brilliant.... ●

SUZANNE RAMLJAK
EDITOR

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EXHIBITIONS: Philadelphia Art Alliance - Stanley Lechtzin, Five Decades || Wexler Gallery - Neoteric Matter: New Studio Jewelry || Wexler Gallery - Myra Mimlitsch Gray, nti/icono/clastic || The University of the Arts at the Philadelphia Art Alliance - rEvolution: 100 Years of Jewelry/Metals || Snyderman/Works Gallery - The Enamel Experience: International adges || The Wood Turning Center - Corkscrews, Bottle Openers, and The Art of Opening || Tyler School of Art/Temple University - Master of Fine Arts Alumni Exhibition 1969 – 2009 || SNAG Juried Student Exhibition - Metal Evolution

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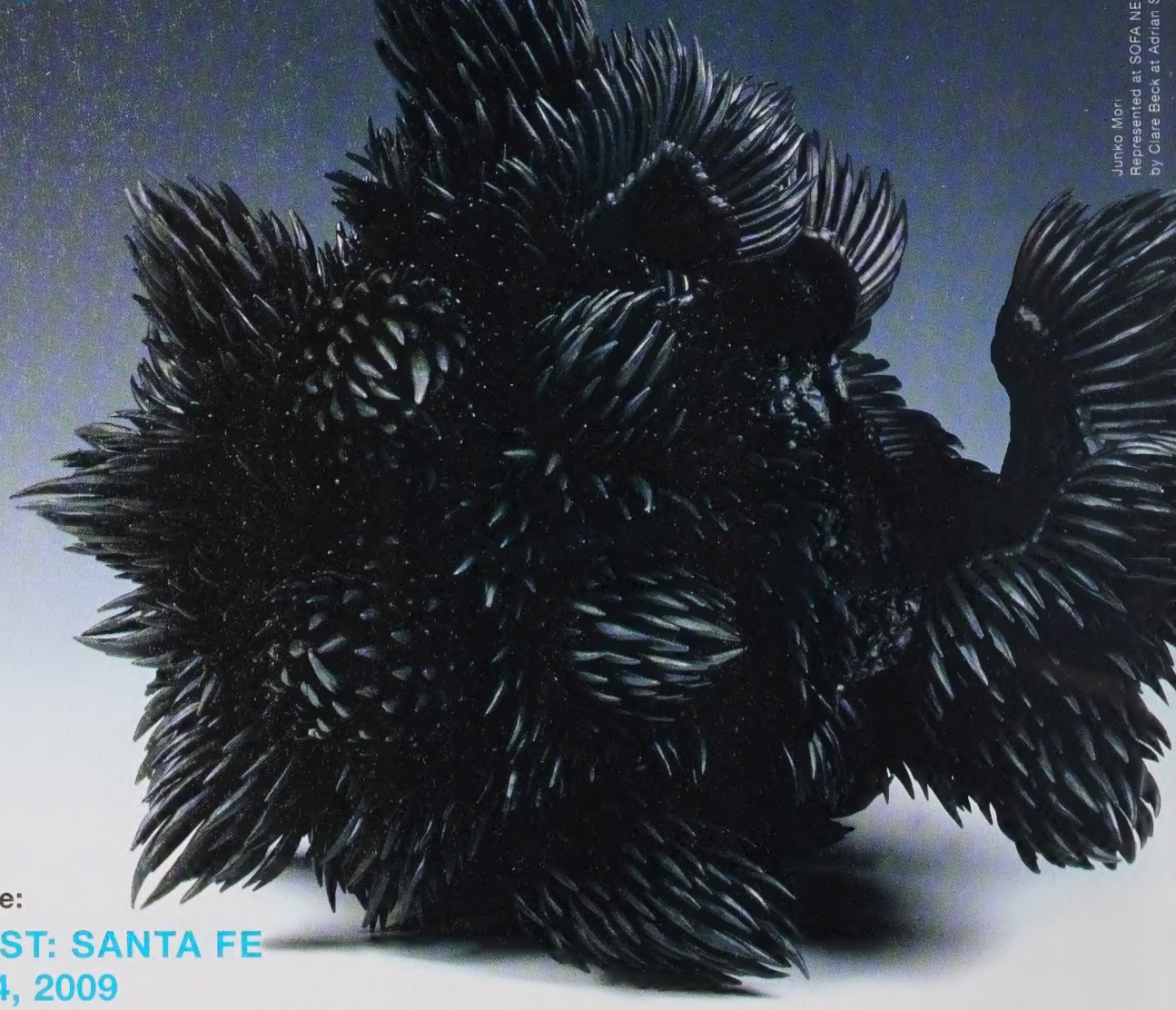

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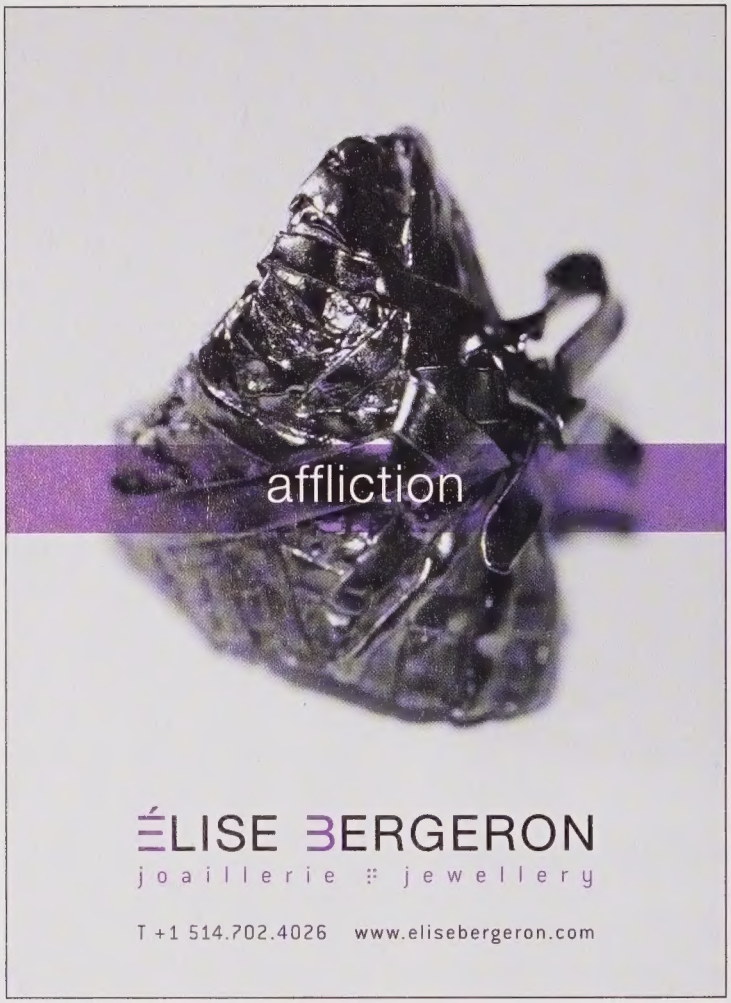

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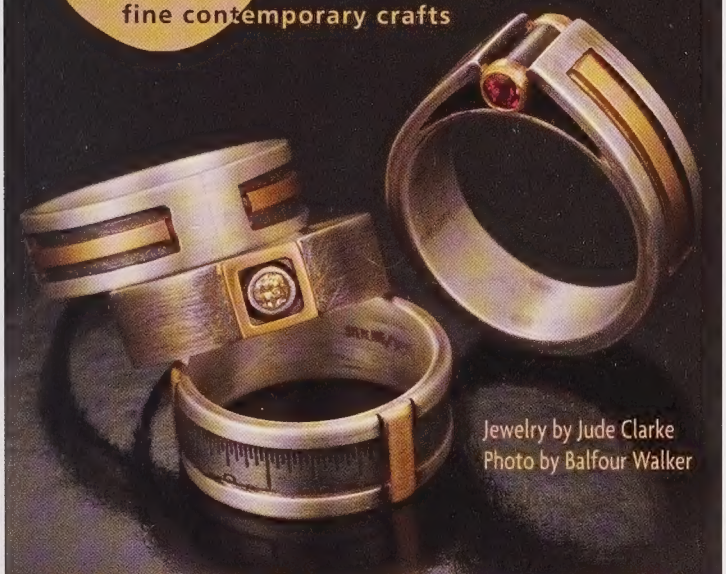

Jewelry by Jude Clarke
Photo by Balfour Walker

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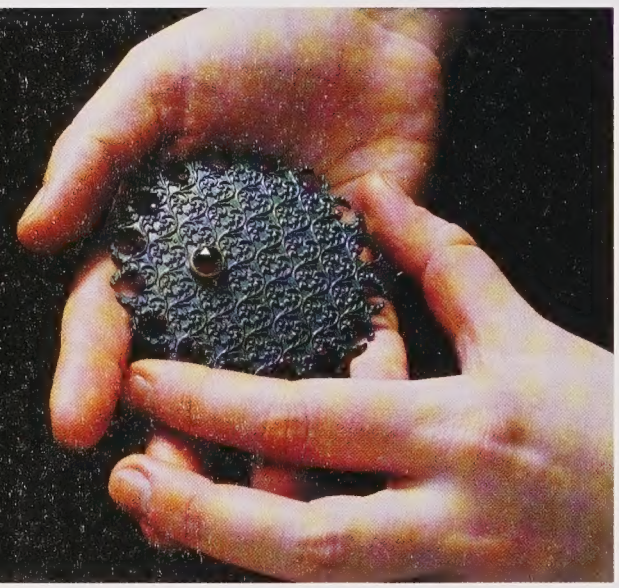
Pursuing Innovative Craft

On the value of learning through doing

BY AMANDA GAME AND ELIZABETH GORING

IN THE FIRST decade of the 21st century, what kind of start-up organization chooses to call itself "Innovative Craft"? Signs of unease around the term *craft* have been visible since at least the 1980s, and a significant number of venerable institutions have altered their names over recent years in an attempt to achieve cultural legitimacy. The British Crafts Centre in London, established in 1967, assumed its current identity as Contemporary Applied Arts as early as 1985. New York's American Craft Museum, founded as the Museum of Contemporary Crafts in 1956, was re-designated the Museum of Arts & Design in 2002. In 2007, the Cleveland Craft Centre in northeast England, which opened in 1984, was translated into the fashionably lower-case *mima* (the Middlesbrough Institute of Modern Art).



Shannon Tofts photograph of Glasgow jeweler Marianne Anderson's hands holding an example of her work, 2006. From the exhibition "The Face of Craft: Portraying Scotland's Makers," produced by Innovative Craft, and presented at the Scottish National Portrait Gallery, Edinburgh, July–October 2006.

Despite this evident abandonment among our cultural institutions of craft, the word itself seems to be regaining currency. Can we therefore feel confident that this time-hungry, oddly responsible form of art still has importance or significance in our high-speed world of contemporary visual culture? Richard Sennett's recent book *The Craftsman* offers a brilliant, if at times nostalgic, analysis of the value of craft as an integrated working practice—the Ruskin model of hand, heart and mind—alongside his sense of the wider social value of this model.[1] The curators of highly respected museums worldwide continue to collect, interpret, and exhibit objects of our time derived from a craft tradition. In fact, certain institutions have expanded their collections: witness such major cultural institutions as the Museums of Fine Arts in Houston and Boston, with their respective acquisitions of the Helen Williams Drutt and Daphne Farago collections of contemporary jewelry; and the V&A in London, representing the work of more than 140 living goldsmiths and jewelers within their wider historical context in the newly opened William and Judith Bollinger Jewellery Gallery. Such developments eloquently demonstrate the value of contemporary work from a craft tradition to such institutions, as well as the powerful contribution of passionate collectors.

At the same time, the consumer, that master of the modern universe, seems increasingly drawn to the idiosyncratic world of small studio practice. At a conference in Sydney, Australia, in 2007, the BBC radio journalist Peter Day commented on the increasing importance of the distinctiveness and individuality offered by the small-batch production model for future retail markets.[2] The success of the Italian Slow Food movement was cited as an example. Such ideas are already emerging in a curatorial context through the work of organizations such as the UK crafts development organization, Craftspace, which recently initiated a project titled "Slow" in collaboration with the metal artist Helen Carnac. The project, which currently involves an interactive blog,[3] explores re-emerging ideas around time and value, and will eventually result in a traditional exhibition. The world of product design, too, is also aligning itself alongside the idea, if not the practice, of craft. Companies such as the internationally renowned design enterprise Droog, based in Amsterdam, and Electricwig, in Northern Ireland,[4] are blurring the boundaries between craft and design in highly imaginative ways, privileging the Ruskin-Sennett model of integrated workplace activity, and producing work of potential interest to Peter Day's consumers seeking the distinctive and the unique.

Thus, the calculated choice of name made by the founding directors of the embryonic Innovative Craft in 2003 can be seen more clearly as a reflection of the Zeitgeist. The organization was established by three individuals from very different backgrounds in the public, private, and charitable sectors, but each has decades of experience working with makers and artists. We came together to explore how best to celebrate the highest achievement in craft, and how to demonstrate its value within national and international culture. We set out specifically to fill what we perceived as a

It seems that making things, that most practical of engaged activities, is being systematically uncoupled from art training.

crucial gap in provision: providing a space for intelligent communication between the maker and audiences. Our ultimate goal was to ensure that creative excellence evolving from craft of international standard, valued for its cultural significance, would reach a much wider audience (www.innovativecraft.co.uk).

Craft at its highest level appears to have become marginalized, and to have lost confidence in its status. It seems to us that, the more craft attempts to be something different, the more it tends to be consigned by others to the sidelines of artistic endeavor. In the UK, attempts to be taken seriously by the media meet an almost impenetrable barrier, apparently largely born of incomprehension and a significant degree of pre-conception. The spectacular success of the "Craft in America" project, especially its landmark PBS television series—which in 2008 won the prestigious Peabody Award as well as an Emmy nomination—has been inspiring and shows what is possible.[5] Our strategy, therefore, is to promote confidence in the sector, and renew a sense of its cultural value, by working with and through opinion formers with the ability both to recognize and reflect wider social interests. We want our audiences to articulate and engage with the important juxtaposition in our organization's name, and to appreciate its acronym, IC: we aspire to be about new ways of seeing.

In this respect, opportunities for craft of international standard to be seen and fully appreciated are unacceptably limited. The national development agency for contemporary crafts in the UK, the Crafts Council, has abandoned its focal London gallery space, a keenly felt loss. Meanwhile, most of the existing presenting institutions are divided into increasingly constrained camps. The public sector, private enterprise, and academe have their own narrowly defined agendas, which can frustrate attempts to celebrate excellence; but while political, commercial, and educational perspectives each have value, taken individually they do not provide the healthiest environment within which to demonstrate the intrinsic value of craft. Among the public institutions of the UK at least, the quality and range of exhibitions exploring contemporary craft is uneven in intention and execution, in the attempt to meet inflexible political imperatives. In the commercial sector, the network of dealers and galleries supplying the essential lifeblood to the economic health of the maker remains fragile, especially in the current climate.

One might think that the education system would promote some essential spirit of craft knowledge in the 21st century among the next generation of thinkers, writers, curators, consumers, and, most crucially, young artists. However, in the UK, the art colleges no longer consider the practice of art to be as significant as theory; it is easier to win funding for thinking about the meaning of work than actually making it. Such an ethos leads craft down a blind alley when, in Scotland, we have just lost our last art college ceramics department. It seems that making things, that most practical of engaged activities, is being systematically uncoupled from art training. The art of craft, like the craft of craft, is being strangled at the very moment when it appears to be enjoying greater social regard.

Such complexity of practice is hard to define, and thus easily lost. The archetypal craftsperson, in order to create significant, animated work, must endure patient, demanding, and often repetitive labor. One recalls the lines from W. H. Auden's poem *The Novelist*: "...to achieve his lightest wish, he must/ Become the whole of boredom."[6]

Innovative craft is, by dictionary definition, a kind of change-making dexterity. What the organization hopes to achieve is a clear demonstration of the value of *doing* as a way of learning. By focusing on the tangible presentation of objects, and their inherent ideas, within a physical space, we will work with a wide range of people to remain alert to the potential intersection of ideas, words, and images. We will attempt to articulate the extraordinary importance of not throwing out what we have only just begun to understand: the nature of craft.

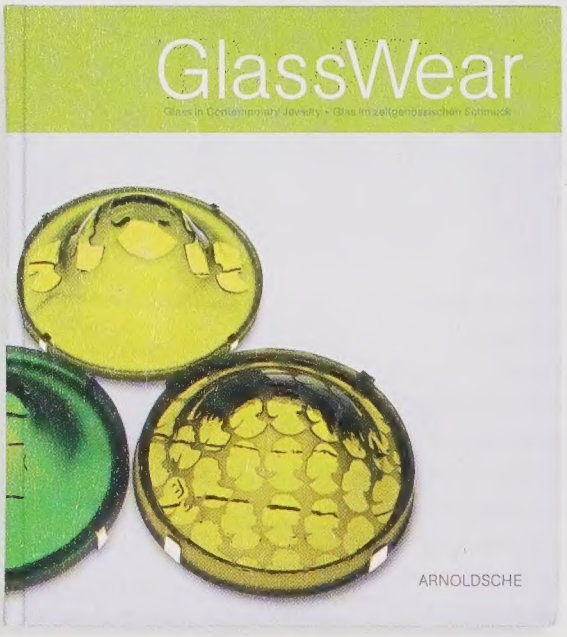
Amanda Game and Elizabeth Goring, two of Innovative Craft's co-directors, are freelance curators, writers, and consultants.

1. Richard Sennett, *The Craftsman* (New Haven: Yale University Press, 2008).
2. See http://www.powerhousemuseum.com "Smart Works: Design and the Handmade," a symposium held March 30, 31, and April 1, 2007, at the Powerhouse Museum, Sydney.
3. www.makingaslowrevolution.wordpress.com
4. See http://www.droog.com and http://www.electricwig.com
5. See http://www.craftinamerica.org
6. *The English Auden: Poems, Essays and Dramatic Writing 1927–1932* (London: Faber and Faber, 1988).

GlassWear: Glass in Contemporary Jewelry

URSULA ILSE-NEUMAN, CORNELIE HOLZACH, JUTTA-ANNETTE
ARNOLDSCHE ART PUBLISHERS, STUTTGART, 2007
BY ANDREA DINOTO

THIS BILINGUAL CATALOGUE for the traveling exhibition "GlassWear," a collaboration between New York's Museum of Arts & Design and the Schmuckmuseum, Pforzheim, Germany, presents the work of more than 60 "leading international jewelry artists whose use of glass in jewelry makes a significant contribution to contemporary visual culture." The nature of the contribution is analyzed in three informative essays, the first of which, "Glass in Contemporary Jewelry" by curator Ursula Ilse-Neuman, provides interpretations of dozens of intriguing pieces, whose conceptual mysteries might otherwise have been lost to the casual viewer. For example, Neuman points out that artists like Robert Ebendorf and Peter Skubic, both of whom use found glass, in the form of shards and fragments, are making statements about devalued materials. Of Skubic, she says, "he values displays of creativity more than naturally occurring precious gems."



The full-color images (one to a page, arranged alphabetically by artist, with accompanying artist's statement) provide a visual feast, revealing what we've now come to expect from Neuman's curatorial vision: variety of design, diverse and highly personal points of view, and technical mastery of diverse materials. This portfolio of images, combined with the catalog's informative essays on the use, choice, and history of glass in jewelry, makes it a valuable reference for the study of art jewelry.

In addition to her deconstruction of individual pieces in the exhibition, Neuman places the objects into five categories "according to the principal role glass plays in each artist's creation": "Old Glass in a New Guise" looks at recycled glass and objects; witness Bernhard Schobinger's wonderfully gothic Poison-bottle bracelet, complete with skull and original chemist's label; "Glass as Chameleon" demonstrates the material's shape-shifting ability; observe Pyrex pipettes that are transformed into a tiara by Emiko Oye. "Glass as Surface and Structure" offers Thomas Gentille's minimalist yellow brooch and Joyce Scott's intricate beaded necklace, respectively. "Glass as Symbol and Metaphor" is artfully embodied by Sandra Enterline's installation of 1,000 "Souvenirs" necklaces composed of tiny ampules, each containing a different "found" and evocative substance. "Glass as Glass" is a look at objects that exploit glass's inherent properties of light, color, and transparency, perhaps most dramatically captured in Kazuko Mitsushima's blown, cut, and etched glass neckpiece.

At the start of her essay, Neuman asks: Why do jewelry artists choose glass? Why do glass artists make jewelry? What forms does glass take in contemporary jewelry? She pretty much lets the various artists' statements answer the first question. The German artist Georg Dobler expresses widely held sentiments on its appeal: "I use glass in my work because it is an intrinsically aesthetic material—transparent, hard, shining...its worth is purely a matter of design and function. I like its differences—clear, sandblasted, colored.... The use of glass by Lalique and other art nouveau and art deco artists inspired me." Dobler also alludes to its place historically in the decorative arts. As to why *glass artists* make jewelry, this question seems to have been overlooked, unless it is that those individuals who are in fact glass artists first were somehow not identified. But Neuman does a thorough job of reviewing the myriad forms glass takes in contemporary jewelry—from the blown, molded, cast, cut, and polished, to found object, shard, and fragment.

The historical use of glass in jewelry is addressed by Jutta-Annette Page in her informative illustrated essay, "Glass as Jewels: An Uneasy Relationship." Page traces ornamental glass from the third millennium B.C. to the present: the Late Bronze Age bead workshops of the Near East; the use of glass bangles during the ancient Roman period; the use of glass as gemstones in the Middle Ages; the new glass formulas developed in the seventeenth century to improve brilliancy; the artistic use of glass by modernists like Lalique, Tiffany, and

Fouquet. She states that the Ukranian-born Bauhaus designer Naum Slutzky used polished geometrically shaped glass as jewels in nonprecious metals, and "solidified the aesthetic and conceptual foundation for the following generations of contemporary artists" so that "today there exists an unprecedented artistic freedom among jewelers to explore glass as a medium for expression." So why is the relationship between glass and jewels "uneasy"? Because glass is, and ever will remain, the great pretender among the world's gems.

In "Glass-Art-Jewelry," Cornelie Holzach, director of the Schmuckmuseum in Pforzheim, takes on art jewelry's current hot issues regarding materials, relationship to art, and applied art, ornament, and value. While asserting that "contemporary jewelry is a form of fine art that is related both to the human body and to space," she then concedes that the genre occupies a special niche as an "expression of both the fine arts and the applied arts in varying degrees of intensity—depending on how artists define themselves and on the system, structure, and concept that are dominant in their work." Holzach defines "working methods" as "the attitude with which an artist sets about working." Confusingly, Holzach then rejects her earlier view of jewelry as applied art, arguing that "content, rather than craftsmanship, is the sole criterion by which art is evaluated." Wearability, according to Holzach, is no longer the key measure by which jewelry is defined because, she says, not only has adornment as a "primal urge" become a debatable concept, but in fact jewelry has long been stigmatized as "being devoid of function... nothing but useless trinkets," another bias that puts today's jewelry artists on the defensive. To bolster her argument that strict boundaries between fields of art no longer exist, Holzach cites Damien Hirst's 2007 work, *For the Love of God*, a platinum cast of a human skull set with more than 1,000 carats' worth of diamonds. Though made with classic goldsmithing techniques, the piece "has nothing to do with jewelry," proving that it is "neither techniques nor materials that make jewelry jewelry." Nor, conversely, do they make art art. But, if jewelry is, in fact, fine art, why do conceptual *jewelers* feel compelled to define themselves as such? This is a conundrum that all of craft-based art addresses.

Neuman does a thorough job of reviewing the myriad forms glass takes in contemporary jewelry—from the blown, molded, cast, cut, and polished, to found object, shard, and fragment.

Glass was chosen for this exhibition because, says Holzach, "approaching contemporary jewelry via a particular material...makes the special features and differences in contemporary jewelry understandable through a material everyone is familiar with." Although Holzach does not discuss these "special features and differences," *GlassWear* makes them apparent through its splendid selections, each of which redefines jewelry on its own terms. From Giampaolo Babetto's multimedia abstract brooch to Sondra Sherman's *Gertrude and Alice* pendant box, these jewels demonstrate both technical mastery and fresh sculptural visions that most fine artists might well envy.

Andrea DiNoto is a New York–based writer on the arts and design.

Donald Friedlich follows the pull of his desire around the globe

CASTING AN INTERNATIONAL net, jeweler Donald Friedlich went looking for works that gave him a visceral thrill. His excitement was aroused by examples from the United States, Spain, and Australia, created by both emerging and established artists. Freidlich used two main criteria in making his selection: the pieces either had to make him think, "I want that," or "I wish I'd made that."

Talya Baharal
Residue #1 (brooch), 2008
sterling silver, iron, steel, copper
4 ¼ x 3 ⅞"
PHOTO: GENE GNIDA

Kiko Graziano Gianocca
Neckpiece, from "What goes around comes around" series, 2007
plastic ball, wool
length 11 ¾"

Pat Flynn
Mosaic Locking Cuff, 2007
iron, 24k, 22k, and 18k gold, platinum
2 ¾ x 2 ½ x 1"
PHOTO: HAP SAKWA

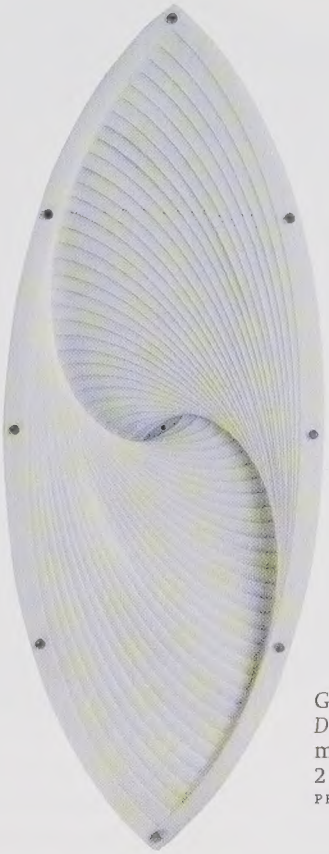
Masako Onodera
Eruption Necklace, 2007
wool, found objects, brass
57 x 7 x 4"
PHOTO: MASAKO ONODERA

Dennis Nahabetian
Vessel #83, 2006
bronze, copper, patina with polychrome
8 x 8 x 8"
PHOTO: DENNIS NAHABETIAN

Sergey Jevitin
Whorls and Eddies Bracelet, 2007
jewelers saw-blades, stainless steel
diameter 6"

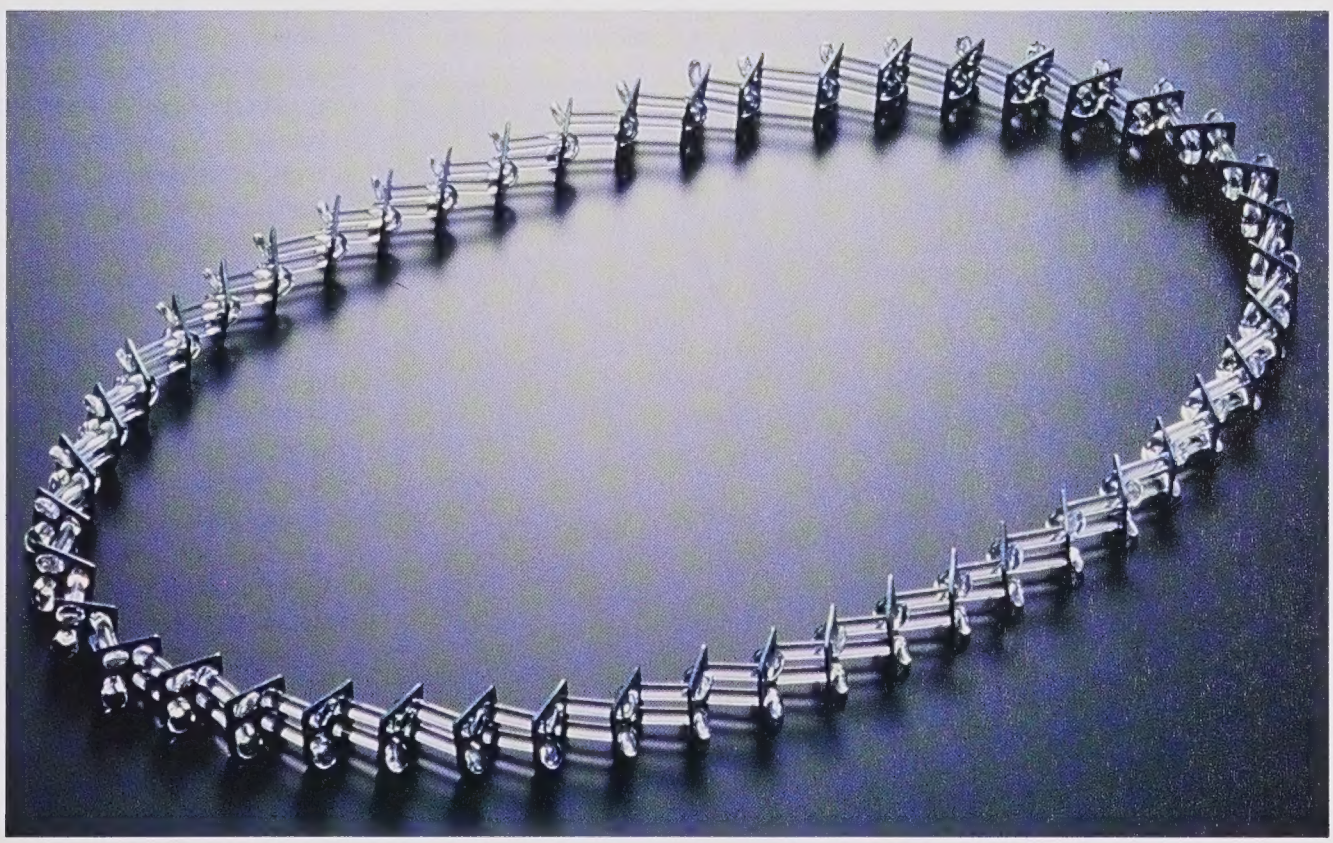
Daniel Randall
Formal Transgression 3 (vessel), 2005
fine silver
3 ½ x 4 x 2"
PHOTO: KC STUDIO

Enric Majoral
Untitled (brooch) from the "Sorra (Sand)" series, 2006
silver, acrylic paint
3 ¼ x 3"
COLLECTION THE MUSEUM OF ARTS & DESIGN, NEW YORK



Gabrielle Fitzgibbon
Diminish 10 (brooch), 2008
mylar, sterling silver
2 x 5 ¼"
PHOTO: GABRIELLE FITZGIBBON

Blanche Tilden
Parallel (necklace), 2008
flameworked borosilicate glass, heat colored titanium
length 32"
PHOTO: TAKASHI SHIMOMURA



J. Fred Woell

A former Boy Scout stays prepared

BY TIM MCCREIGHT

THE LITTLE TOWN of Deer Isle, Maine, is magnetic. Not in the usual iron-filings-in-chemistry-class way, but because of its power to draw and hold artists. E.B. White lived nearby; Buckminster Fuller, John Steinbeck, and Frederick Law Olmsted all spent time there; not to mention the scores of metalsmiths who have taught at the Haystack Mountain School of Crafts, including Ron Pearson, Albert Paley, Arline Fisch, and Heikki Seppä. The pull has been especially strong on J. Fred Woell, who has lived more or less continually in Deer Isle since 1973.

I visited Fred and his wife, the painter Patricia Wheeler, a few months ago in their bright and welcoming house in Deer Isle Village. Friends of Fred—and there are many—know that Fred suffered a stroke in the spring of 2008. They will be pleased to know that Fred has made an almost complete recovery. His legs can't quite keep up with his mind, but I'd guess that's always been the case, because his mind is, as we say in Maine, "wicked quick."

Fred's upbringing and education are rooted in the American Midwest; he has degrees from the University of Illinois at Urbana, the University of Wisconsin at Whitewater, and Cranbrook Academy in Michigan. He taught jewelrymaking at his alma mater in Wisconsin from 1969 to 1970, and it was from there that the Deer Isle magnet drew him. Fran Merritt, the director of a fledgling craft school called Haystack, invited the young sculptor and metalsmith to visit the school that summer. It had moved a few years before to a remote campus, with innovative yet rustic architecture. Merritt was renowned for his ability to manage the program and inspire students, but Fred recalls that care of the physical plant was not among his gifts. "Everything leaked," he says. "Fran's solution was to put a bucket under the problem... there were buckets everywhere!" Fred became assistant director, and with his special blend of creativity and practicality, he undertook the repair and maintenance of the facility. Though I doubt he would have predicted it at the time, Fred returned to this job at Haystack many times throughout his career, and only retired from it a few years ago so he could spend more time in the studio.

J. Fred Woell, in his studio in Deer Isle Village, Maine, 2008
PHOTO: TIM MCCREIGHT

For Fred, studio time includes both personal work and teaching. Fred and Pat bought a classic New England house on a hill overlooking the village and close to the ocean. The front room became a gallery to show their work, and very soon they knew they needed more space. Fred designed and helped to build an addition onto the house for his studio, including bench space for as many as ten students. He teaches workshops there that run from private tutorials to weeklong classes, which bring people in from around the country. Recently the couple has extended the addition to add a spacious studio for Pat's canvases, which are growing in scale. So here's the layout, front to back, all united by doorways that have no doors: gallery, kitchen, metal studio, painting studio. The flow from one to another is inevitable and unstoppable, whether it's dinner simmering, finished pieces on the wall, or work in progress on the bench.

Fred's studio is (dare I say it?) an accurate reflection of the man himself: It is cluttered, complicated, and full of surprises. Jigs, gadgets, and enticing juxtapositions occupy every surface. It is one of those rooms where the owner can lay his hands on anything he needs in an instant, but where the uninitiated will come up empty-handed after an hour's search. Empty-handed, but

probably smiling, because Fred's whimsy extends to the tools and the notes tacked up on the walls. The studio conveys a sense of process more than product, a place where the most exciting discoveries are the ones about to come to light, as the elements of a collage come together.

Fred Woell is a gifted and generous teacher, one of those people whose legacy will probably include the impact of his teaching as much as the importance of his jewelry and sculpture. He has taught at many of the leading schools in the metals field, including at Boston University's Program in Artisanry, and at SUNY New Paltz. With self-effacing humor, Fred has lifted many students to have a kinder opinion of themselves, while, as needed, taken others down a few pegs by dismantling an unrealistic sense of themselves. Fred never lets his ideas get in the way of his students' directions, but rather helps them feel their way forward into places they might not otherwise have gone.

The artist's metalwork falls into several overlapping categories. There are the politically charged pendants of the 1960s, usually made of found objects and nonprecious metals. Then there are the wry mashups of machine parts and toy soldiers, cast in brass, sporting titles loaded with opinion and double entendre. While this kind of work has never been abandoned, the artist moved into collage on a larger scale in the 1990s, creating sculpture for the wall from found parts and discarded wood. This work, while still political, shows a greater love of the parts themselves, a visceral pleasure in the textures of waterworn timber and faded bits of family memorabilia.

Fred mentioned to me that he had been a Boy Scout, and had achieved the demanding top tier of Eagle Scout. This fact made perfect sense to me, and fit with the man I have come to know. The Scout's Motto, of course, is "Be Prepared," and I think it offers a lens through which to approach the five-decade arc of Fred's work. In his work at Haystack and in building academic studios at Whitewater, Boston University, and the Swain School, Fred has stretched small budgets to create efficient working spaces that can adapt to the changing needs of students. In his work, Fred takes on social and moral issues with the same pragmatic determination. Being prepared was a matter of knowing what you thought, of drawing up plans, and of putting in whatever time it took to get the job done.

The studio conveys a sense of process more than product, a place where the most exciting discoveries are the ones about to come to light.

I haven't had a chance to discuss this with Fred, but I'm thinking that nowadays he might have altered his definition of what it means to be prepared. In recent years, the power of chance has come to occupy a central place in Fred's artistic work and teaching style. Being prepared now includes being ready to be surprised, being open to the magic of the unexpected. Fred was one of the first American metalsmiths to use metal clay, and it continues to be important in his work and in his active teaching schedule. Because metal clay is so pliable and works so easily, it allows a fingertip interaction that is difficult with rigid materials like metal, plastic, and even wax. Fred uses metal clay to "find forms" that he can then combine with found materials, merging work and play to make each hour at the bench an undiscovered country, every piece a fresh invention.

J. Fred Woell
Ford (brooch), 2007
aluminum hubcap part, copper, brass, steel, bottle cap
diameter 3 ½"

Tim McCreight is a teacher, metalsmith, and author of several books on metalworking and design.

Radical Jewelry Makeover

Craftily slaying the Goliath of gold

BY KATE DOBBS ARIAIL

Jenny Reeves
Ring, made with a "Tiffany Heart" from the jewelry donation to RJM, San Francisco
½ x ⅜ x ½"
PHOTO: EMIKO OYE

Tom Hill
Phoenix, 2008
recycled materials; gold tail feathers from the jewelry donation to RJM, San Francisco
26 x 10 ½ x 24"
PHOTO: RICHARD MATZINGER

WHEN THE FIRST recycling programs were launched in conjunction with the founding of Earth Day in 1970, there was much derisive laughter. Now nearly every community in the country recycles. When artists began the wholesale recycling of objects into their artworks, there was considerable consternation—and in the 1980s, when they began using actual garbage to make work about garbage, they faced disparaging criticism. Today, environmental artists find widespread respect, and people wear earrings made from shredded credit cards and necklaces of old cardboard. The value lies in the message, rather than the material.

In 1990, prescient literary artist Barbara Kingsolver published *Animal Dreams*, a riveting novel set in a former copper mining village in Arizona. The town was being destroyed by the mining company's running of sulfuric acid through its ore tailing piles in order to recover gold, which in the process was killing the river, poisoning the aquifer, and withering all the valley's fruit trees. In Kingsolver's story, the village is saved by the boldness and determination of its women, who use their community's traditional art—peacock piñatas made from every recyclable material in town—to call attention to their plight, and force a halt to the pollution.

Radical Jewelry Makeover, the jewelry recycling project with a very similar mission, almost seems a case of life imitating art. The project's blend of determined environmental passion and advanced community organizing combines with sophisticated artistry and a *joie de vivre* to sweep up converts to the cause. A project of the organization Ethical Metalsmiths, Radical Jewelry Makeover was created to focus attention on the environmental ravages of gold mining, and, ultimately, to stop them.

The third iteration of Radical Jewelry Makeover, in which unwanted, donated, jewelry becomes fresh, clean—if not raw—material for new objects, took place in San Francisco over several months in 2008, culminating with an exhibition at Velvet da Vinci Gallery.[1] The project was directed by Christina T. Miller, who teaches metalsmithing at Pennsylvania's Millersville University, and Susie Ganch, who heads the metals program at Virginia Commonwealth University. Both apparently come from the "to know is to act" school of living. Wrongs must be righted. Who but the pure of heart could get people to donate 150 pounds of jewelry, as they did in San Francisco, for the privilege of buying it back in another form, in service of the mission to clean up the planet? These ethical artists are not releasing a flock of peacock piñatas into the wider world, but they are sending forth gorgeous, funky, message-laden jewelry and objects, all made from recycled gold and other ornamental materials, by both students and professional metalsmiths who want their work to exemplify their green philosophies.

Ethical Metalsmiths was founded in 2005 by Miller, Susan Kingsley, and Jennifer Horning, all metal workers (though Horning is also an environmental lawyer).[2] As craft artists, they are sensitive to the qualities of their materials, so they started the organization to disseminate information about the bad qualities associated with precious metals, and to help connect other artisans to responsibly sourced materials. With links to many other informational and activist sites, their excellent web site, www.ethicalmetalsmiths.org, is like a finely worked pendant on a chain.

But artists need to make things, and there is only so much change one web site can inspire. The first Radical Jewelry Makeover (RJM) was held in early 2007 in Richmond, Virginia, where the community was encouraged to "mine" its dresser drawers for unmatched, unused, unloved jewelry, and donate it to the project. After this "mined" material metamorphosed at the hands of Susie Ganch's students at VCU, the new jewelry was exhibited and sold. A second version of the project took place in Pennsylvania, with Miller's students

working with the recycled material from this "alternate supply chain." With RJM, Ethical Metalsmiths had found an action model for educating far more people about "dirty gold."

The founders of Ethical Metalsmiths are not crying in the same wilderness of ignorance and disbelief that earlier environmental activists-artists hacked through. We all know too much now to doubt the gruesome facts about the labor conditions in gold mining, and the environmental damage it causes; in the last five years, those facts have been presented with increasing frequency. But we tend to be reduced to helplessness by the mind-numbing enormity of the problem: the scale of the destruction, of both bodies and of land. The amount of waste. The ruination of water supplies and ocean ecosystems. The persistence of heavy metals in the food chain. The size of the capital and corporate interests involved. The sheer staggering profit to be made on new gold.[3] How can these Davids of art jewelry, or any individuals, change the habits of the Goliaths of gold?

Miller and Ganch and the rest of the Ethical Metalsmiths are hardly alone in pushing for change. Governments, NGOs, nonprofit advocacy groups, artisanal miners, purveyors of "green" gold, and assorted others promote mining reform for a panoply of excellent reasons. But RJM has an advantage that those policy wonks can't muster: It's fun!

The success with which RJM has been received can be gauged on the Internet. Eighteen months ago, Googling the term surfaced a few references. But with the San Francisco edition of RJM, the project went viral, as they say, leaping by links from blog to web site to news report. CraftStylish.com picked up the story from Ecofabulous.com, as did Feisty Elle. The headline from Reuters News screamed "Millersville University Art Professor Calls it Blood Gold"—but there are more comments along the lines of Disco Medusa's explanation of RJM as "creating new hotness from old busted junk!" Beadstylemag.com ended its blog post titled "Eco-Bling" with "Wouldn't it be neat to hold a Radical Jewelry Makeover in your community?" Since jewelry, at its deepest level, is often about connections, it seems only appropriate that RJM has inspired such an upwelling of virtual and actual connectivity.

Metalsmiths sorting the donations at the Radical Jewelry Makeover in Richmond, Virginia, 2007
PHOTO: CHRISTINA MILLER

Gold remains valuable in and of itself for its physical qualities and unequaled beauty. But in this radically made-over jewelry, such value is enhanced by the message created through the way that gold was "mined": by recycling it from dozens of above-ground treasure troves. Whatever other designed content or social message may be conveyed in the work, beneath it resonates the mantra of Reduce, Reuse, Recycle.

Can a couple of jewelry-making assistant professors with holistic world views help reform the mining industry? Maybe so. The raw capitalism of transnational mining operations may have met its match in the Internet-powered globalization of communications, and the connections among individuals and communities that the Internet makes possible. The announcement for RJM's San Francisco edition showed up on a web site of the large mining conglomerate Rio BHP[4]; from the announcement, you were only two clicks away from the No Dirty Gold campaign.[5]

Kate Dobbs Ariail writes on arts and culture from her home in Durham, North Carolina.

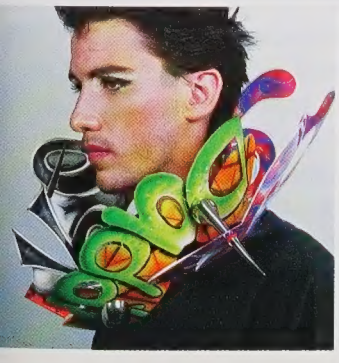
1. See Kingsley's article "The Price of Gold," *Metalsmith* magazine, Summer 2004, and Jennifer Horning's account of the Ethical Metalsmiths at http://www.policyinnovations.org/ideas/innovations/data/Metalsmiths
2. For numerous articles, reports, and advocacy sources, see http://www.ethicalmetalsmiths.org/LearnMore.html.
3. http://www.typepad.com/t/trackback/2244426/33584590
4. http://www.riobhp.com/site-map.cfm
5. http://www.nodirtygold.org

Daniel Jocz: Ruffing Up History

The artist merges seventeenth-century Dutch fashion with contemporary motorcycle art in his take on the millstone ruff.

BY PATRICIA HARRIS AND DAVID LYON

Pop Rock Daddy (necklace)
from "Ruff" series, 2007
aluminum, copper,
autobody lacquer, chrome
18 x 12 x 10"



DANIEL JOCZ MAY be the Coyote of American studio jewelers. Like the trickster figure of Native American myth, he's a shape-shifter fond of playing jokes, tweaking the nose of pomposity, and generally making mischief. He dislikes repetition, deplores boredom, and enjoys nothing more than confounding expectations. As Jocz himself says, "If my work didn't change, people would think I'd died."

Many studio metalsmiths develop a signature style that gradually evolves into increasingly complex techniques and ideas (and often, into ever simpler forms to express them). But Jocz's art over the last 30 years is so polymorphous, and his approach to each series of studio jewelry so protean, that it is more accurate to say that he is an artist recognizable by his signature sensibility.

Each body of work is devoted to a concept. "I like chasing an idea that I can't quite grasp," Jocz admits. "I'm looking for something less tangible than an 'answer.'" Instead, he's seeking "exuberance, wit, sarcasm, anarchy," he says—defining *anarchy* as "you're not supposed to do that." But Jocz isn't being flip, or at least not merely flip. Behind the wit of his work lies an intense intellectual curiosity as well as a serious purpose.

It's easy to think Jocz is joking, as his work often embodies impishness. In the early 1990s, for example, his "Protos" series squared off the outer edges of nickel rings to serve as austere plinths for brightly colored polymer clay squiggles. These jewel substitutes run the gamut from the awkward, seemingly random shape of the *Blue Hand*, to the Henry Moore–like sculptural shapes of *Two Red Forms*, to the richly elaborated *Four Long Forms*, in which Jocz applied copper and gold leaf to some of the polymer clay to make a Zen forest. The aesthetic tension of the "Protos" rings arises from a contrast between geometric and organic form, as well as the contrast between metal and polymer. But it is scale that ultimately makes them profound. At two yards wide, each ring in the series could easily grace an atrium as sculpture. As they are two inches wide, they are scaled to grace a dresser top.

"I've always been interested in the idea of fashion, as something not to be taken so seriously but to be full of exuberance and fun."

Jocz's newest body of work is far more audacious, yet arguably more wearable. (The square rings are both cumbersome and fragile.) A series of collars that he has been calling "An American's Take on the Millstone Ruff" improbably joins Dutch fashion circa 1625 to contemporary motorcycle art. It's a startling marriage of form, style, and decoration, even for Jocz.

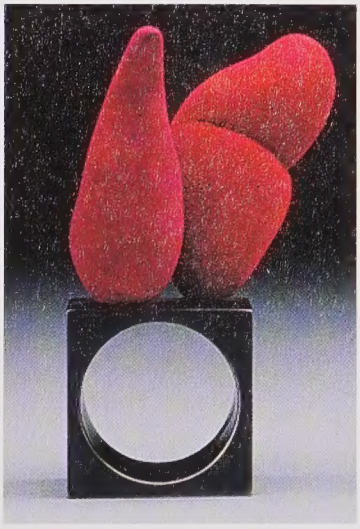
The "Ruff" series, which Jocz started working on in 2003, may be extreme, but he has been fascinated by the intersection of jewelry and fashion for decades. "Back when I was in high school, I used to look at *Bazaar* at the dentist's office, and those images stuck in my mind," he recalls. "I've always been interested in the idea of fashion, as something not to be taken so seriously but to be full of exuberance and fun."

It's easy to see why the outrageousness of the millstone ruff might inspire Jocz. The platter-sized pleated ruffs popular in northern Europe in the early 1600s represent the most exaggerated form of the collar in the history of European fashion. In portraits by Rubens and van Dyck, the wearers of these collars—called "millstone" ruffs for their resemblance to grinding stones—look profoundly uncomfortable. Some of the more elaborate forms of the ruff, say fashion historians, included up to 15 meters of lace, all starched and pleated—and sometimes even wired—into place. Inspiration, however, needn't necessarily translate into model. Jocz isn't making ruffled frames for modern heads. The vivid colors, complex and abstract shapes, and peculiar chrome fastenings of his "Ruff" series are easily four centuries removed from the prim, starched collars of Dutch burghers.

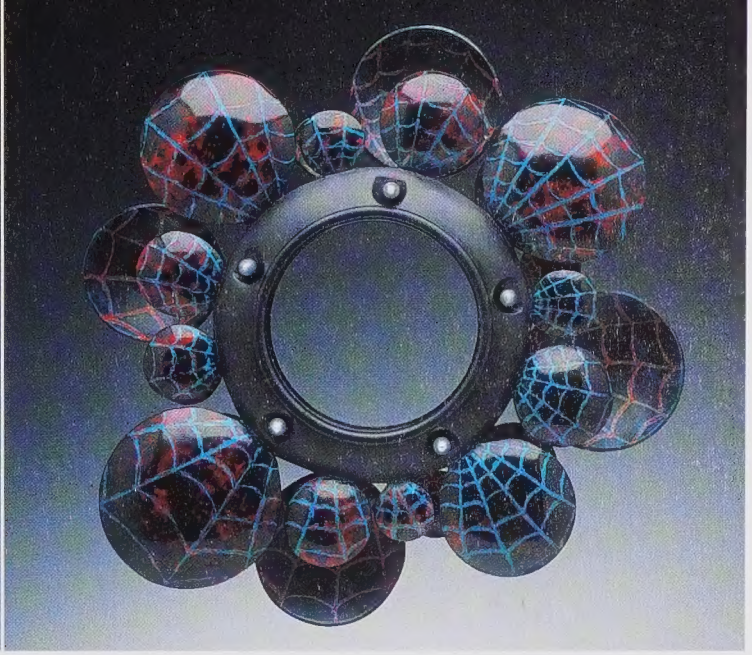
To make wearable jewelry on the scale of the millstone ruff, Jocz rejected precious metals as too heavy. He had already been experimenting in aluminum, carving blocks, cutting and machining thinner pieces, and even bending and forming sheets. Much of this work focused on bracelets in the "Aluminum Three Ways" series is loosely parallel to his work on the "Ruff" series. The scale of the bracelets allowed him to experiment with different techniques for working aluminum to get the shapes he envisioned—and, perhaps more importantly, different approaches to surface decoration and color.

Some of the pieces are rayon flocked in bright colors, a technique he has used off and on for the last decade. One early flocked piece even featured a smiley face motif, a deliberate salute to the inherent tackiness of flocking.

Two Red Forms from "Protos" series, 1991
nickel, polymer clay, alzarin, crimson, pigment
2 ½ x 1 ½ x ¼"
PHOTO: DEAN POWELL



Dance (bracelet) from "Aluminum Three Ways" series, 2005
anodized aluminum
diameter 7"
PHOTO: DEAN POWELL



Spider (bracelet) from "Aluminum Three Ways" series, 2005
anodized alumninum
diameter 7 ½"
PHOTO: DEAN POWELL

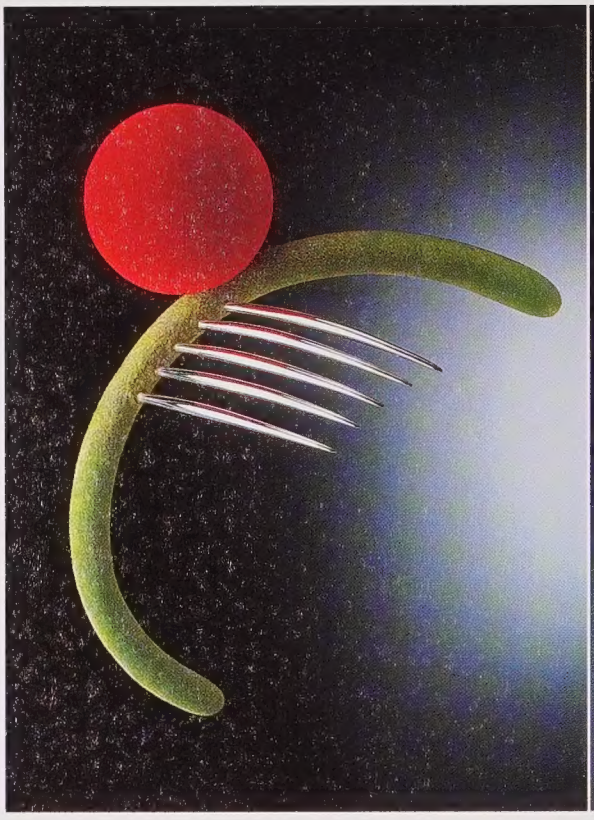
Yet *Tiara*, one of the concluding pieces in the "Candy Wear" series, achieves a purity of form that recapitulates the austere constructivism of Modernist jewelry—but in Kodachrome hues.

But perhaps more important to the "Ruff" series, Jocz had other aluminum bracelets anodized by a small, now-defunct company in Texas that he credits as genius at representing complex surface designs. The decoration on these bracelets ranges from the relative simple iridescence of *Bubble Bath* to the graphic-novel noir design of *Black Widow*, which looks as if it were created for the love child of Spiderman and Wonder Woman.

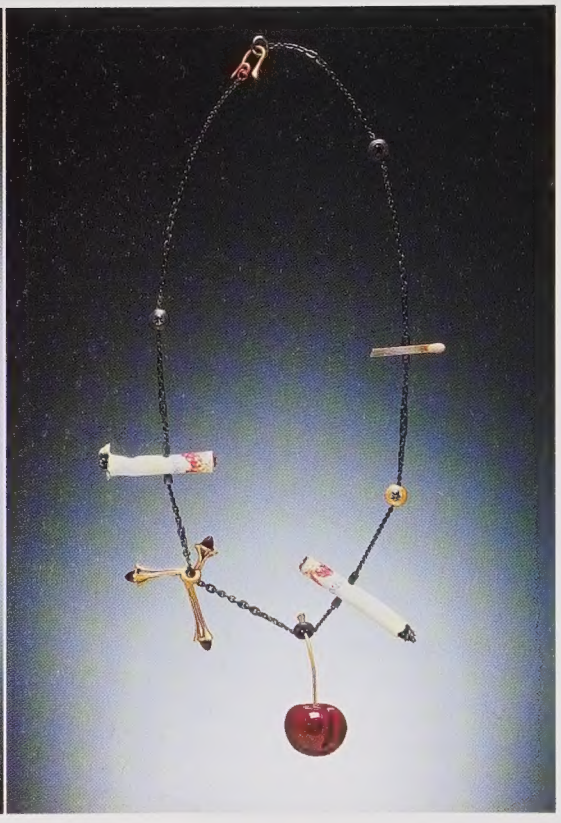
That pop culture connection is not as farfetched as it might sound. Jocz has a penchant for working at the intersection of kitsch and high art. Watching the TLC network reality TV show "American Choppers," in which a father-and-son team build custom motorcycles in their Orange County, California, workshop, Jocz was struck by their approach. "The metalsmithing is very similar to what we do," he says. Intrigued, he signed up for a class in motorcycle customization at a shop near his home in Cambridge, Massachusetts. "The tools and the thinking are very similar," Jocz muses. "It's intuitive—we just start building, very similar to the way we artists are working."

The custom motorcycle shop also introduced Jocz to the pop culture graphic vocabulary of bike decoration, an amalgam of 1950s hot rod art, tattoos, graffiti, and comic book imagery. He learned to airbrush automotive lacquers, a key step in creating the final look he

The custom motorcycle shop also introduced Jocz to the pop culture graphic vocabulary of bike decoration, an amalgam of 1950s hot rod art, tattoos, graffiti, and comic book imagery. He learned to airbrush automotive lacquers, a key step in creating the final look he sought for the "Ruff" series.



Tiara from "Candy Wear" series, 2000
copper, sterling silver, rayon flock
7 ¾ x 7 ¼ x 5"
PHOTO: DEAN POWELL



Marlene's Dijes from "Marlene" series, 1998
copper, sterling silver, 18k gold, enamel, sapphires
length 24"
PHOTO: DEAN POWELL

sought for the "Ruff" series.

Jocz began the initial piece, *Fire Water*, in 2003, but found it took him two years of intermittent work to solve some of the technical problems of working in aluminum and the artistic challenge of his vision. The finished collar looks like pure flame connected with thorns of chrome (a deliberate homage to the chrome-plated world of custom choppers). The hammered aluminum forms are extremely fluid—tapering like the flicker of flame, which is, after all, a fluid of incandescent gas. The gradations of yellow, orange, and scarlet perfectly mimic the color temperatures of carbon burning in the open air.

Of the five works in the "Ruff" series, the scale of *Fire Water* makes it the most wearable. Like the other collars, it really comes to life on the body, which is why Jocz works with a dressmaker's dummy. *Fire Water* mirrors the angles of the wearer's collarbones, as if the fire were rising from the hollow of the wearer's throat.

And while *Fire Water* sits lightly about the wearer's neck, it's not exactly suitable for everyday adornment. "I was intrigued with the romantic idea that you can't wear a piece but you wish you could," Jocz explains. "There's a challenge between wearing and the idea itself." That sense of longing that the piece engenders is classic Jocz, who has often pitched his work right at the threshold of desire. For example, his 1990s "Marlene" series of enameled cherries looked both erotic and good enough to eat. When he created necklaces that combined the cherries with cigarette butts and burnt matches (also in répoussé and enamel), he achieved simultaneous desire and disgust.

Some of the "Marlene" series's hot color is inherent in *Pop Rock Daddy*, which exploits the vivid, cartoonish colors possible with automotive lacquers. The collar is a veritable grab-bag of pop culture associations. The name seems to refer simultaneously to the effervescence of pop music, the bright colors of fizzy Pop Rocks candy, and the imagery of graffiti taggers, right down to shaded outline letters.

"I was intrigued with the romantic idea that you can't wear a piece but you wish you could," Jocz explains. "There's a challenge between wearing and the idea itself." That sense of longing that the piece engenders is classic Jocz.

As in *Fire Water*, conical chrome "thorns" connect the sections of formed aluminum. (Flocked bracelets in Jocz's "Explo"series are similarly joined with aluminum pins.)

The graphic visual jumble of *Pop Rock Daddy*—combined with the light weight of the formed aluminum—often confounds viewers. Jocz reports

Fire Water (necklace) from "Ruff" series, 2007
aluminum, copper, autobody lacquer, chrome
14 x 12 x 8"

Crash Angel (necklace)
from "Ruff" series, 2007
aluminum, copper,
autobody lacquer, chrome
26 x 20 x 17"

Pot Shots (necklace) from "Ruff" series, 2007
aluminum, copper, autobody lacquer, chrome
18 x 26 x 12"

Rough Ruff (necklace) from "Ruff" series, 2007
aluminum, copper, autobody lacquer, chrome
18 x 19 x 12 ½"

that many simply presume that this collar, as well as others in the "Ruff" series, is made of plastic with printed graphic images. It's a misapprehension that pleases him. He is particularly proud that the marks of the artist's hand are nowhere to be seen. Deliberately subverting the traditional tenet that the tactile connection to the artist is an essential aspect of studio jewelry, he intends the works to look manufactured. "Getting to the point where something doesn't look handmade takes more hand work than you'd ever imagine," he says, savoring the irony. He repeatedly sands and builds up layers of lacquer on the surface to obliterate all marks of the metalsmith's tools.

A certain sleight of hand plays an essential role in the "Ruff" series. Appearances are intended to deceive—just as the "Marlene" cherries are not for eating. For example, *Pot Shots* seems to wrap the wearer in metal with the shape and volume of 1954 Pontiac fenders—punctured with bullet holes so fresh that they are still smoking. (The "smoking gun" conceit is worthy of a panel in a graphic novel.) The artist has airbrushed the shaped aluminum so that it appears to be raw polished steel with riveted bands, which gives the forms something of the mien of a shark. The smooth parabolic curves—also sharklike in their outlines—have just enough air-brushed design to create the illusion that the collar is made from materials that would be impossible to wear.

The lines of *Pot Shots* mark a turning point in the Ruff series. Not only does it retreat from the vibrant color of *Fire Water* and *Pop Rock Daddy*, the piece as a whole is essentially a sculpture that nearly overwhelms the wearer. In some regards, it is a characteristic Jocz composition. Trained as a sculptor, he made large-scale abstract welded steel pieces before turning to jewelry, and admits that "the welded form—that kind of construction—plays through my work all the time."

Of the five collars in the "Ruff" series, *Crash Angel* may come closest stylistically to Abstract Expressionist sculpture, especially when displayed in a gallery divorced from the body. Shiny black forms bent at odd angles seem to jut this way and that, pinned together with chromed tubes. It looks, as Jocz intended, very much like the wreckage of a particularly nasty motorcycle accident. *Crash Angel* also capitalizes on the pop culture conditioning that makes most of us read the juxtaposition of angled planes as "futuristic."

But *Crash Angel* is transformed on the human body. The wearer literally looks as if she is rising from the wreckage, somehow unscathed in the crush of shiny black planes and chrome rods that seem to nearly impale her. In some regards it is the most narrative of the collars in the "Ruff" series, as it encourages the viewer to construct a story. The "futuristic" qualities suggest a post-apocalyptic tale ripped from the pages of a sci-fi graphic novel.

The final piece brings the series, so to speak, full circle. *Rough Ruff* is easily the most punk of the collars; it is also the one that most resembles the lace forms of the historical millstone ruff, creating something of the classical "head on a plate" composition when worn. The irony is intentional (it usually is with Jocz's work).

It could be argued that Jocz is more explorer than settler...That urge to see what might lie over the next hill has driven his work for more than three decades, making him a role model for younger artists.

To make *Rough Ruff*, Jocz hammered aluminum for so long and beat it so thinly that the metal began to fracture and literally fall apart. The distressed forms evoke torn paper—or perhaps corroded metal. It is unclear *what* they are made of. The ragged metal looks all the more tormented because the chromed brass connections are so hermetically smooth and glossy.

Jocz enjoys confounding expectation, noting that the piece looks very weighty since it appears to be all metal, save for a few red flecks that suggest drops of blood. "But it only *looks* heavy because of the paint," he says with a smile.

One of the less obvious ironies of this series—and much of his other recent work—is that Jocz didn't want to work in aluminum, even though the elegance of the final pieces belies the technical difficulties of the metal. "I turned to it kicking and screaming," he admits. "It's not pleasant to work with. You can't solder it. It has that catchy feel, yet it's an oily material." The "oily" quality makes aluminum difficult to paint, which is one reason why most artists working with the metal choose to anodize it. But the solution was simple, as Jocz learned when he consulted the custom motorcycle builders. "Rust-Oleum primer works really well on aluminum," he says with a sheepish smile.

Expanding his metals repertoire was the last thing on Jocz's mind. "I have no desire to learn new techniques," he says emphatically, although he doesn't rule out taking on a new technical challenge if that is necessary to realize another vision. He deems the "Ruff" series finished at five pieces, noting that his goal with such investigations of an idea—in this case, reinventing the historical millstone collar—is to complete an "experimental prototype."

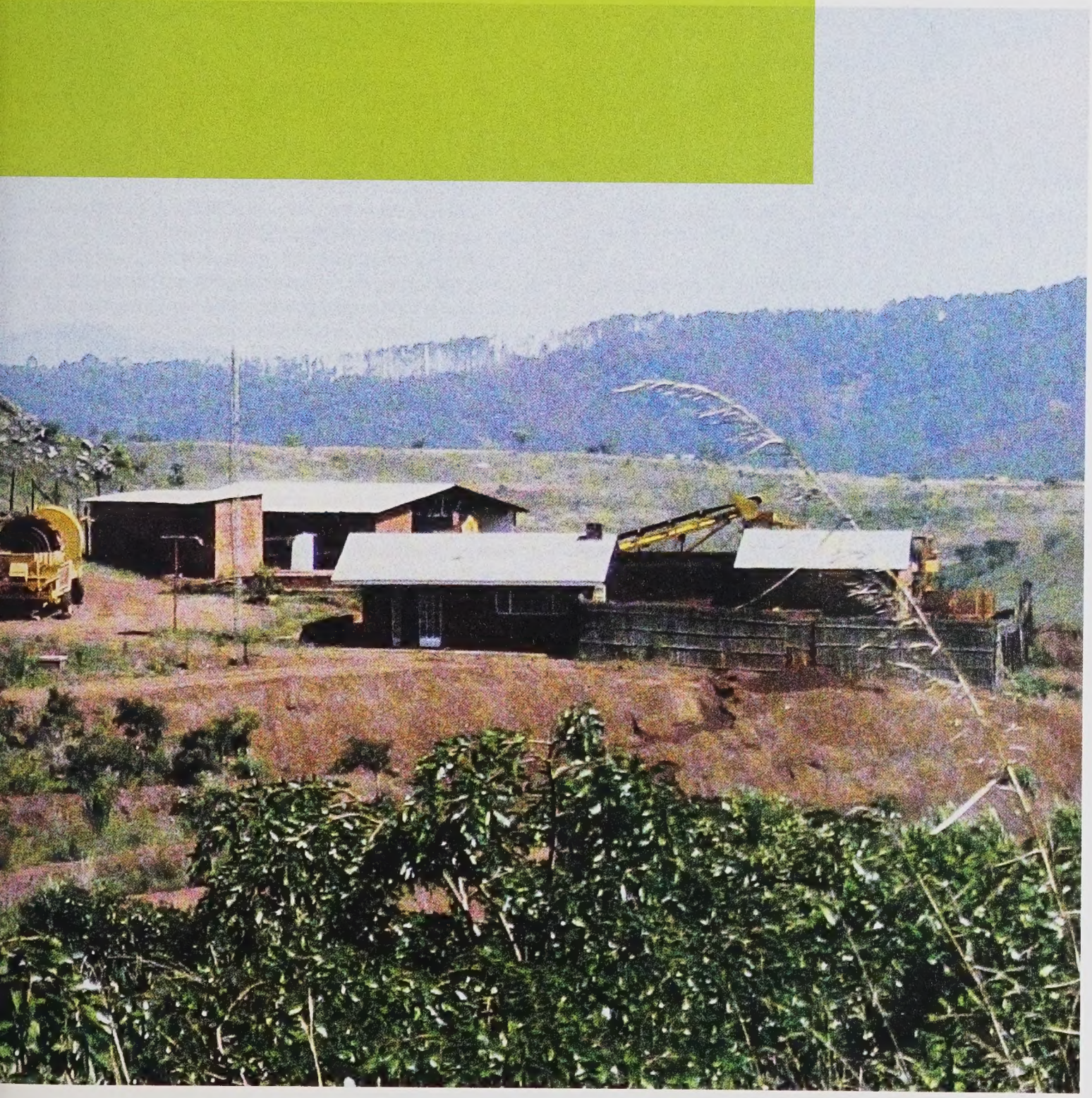
It could be argued that Jocz is more explorer than settler. Between forays into "chasing ideas," as he puts it, he tends to return to "making rings or doing répoussé work—grounding myself in an historic technique." But it's a sure bet that, like Coyote, it won't be long before he gets restless again. That urge to see what might lie over the next hill has driven his work for more than three decades, making him a role model for younger artists.

Conceptual thinking is Jocz's favorite activity. Asked what's next, he has a deadpan answer: "Wherever my fantasy takes me." It's hard not to take him at his word.

Patricia Harris and David Lyon are writers based in Cambridge, Massachusetts.

Seeing Green: Towards Sustainable Jewelry Practices

BY GABRIEL CRAIG



Nyala Ruby mine area at Chimwadzulu Hill, Malawi, 2008
COURTESY OF
COLUMBIA GEM HOUSE, INC.

Ethical Metalsmith's founders, Christina Miller (left) and Susan Kingsley, stand in front of a reclamation area sign on a tour of a mine site, May 2007.
PHOTO: DAN RANDOLPH FOR ETHICAL METALSMITHS

Hoover & Strong President Torrance Hoover holds two parcels of gold scrap to be recycled, August 2008.

I CAN'T SAY for sure that green jewelry is a movement; that would imply a critical mass. But it is rapidly gaining popularity as both an idea and a practice. From the start, the idea of green jewelry has been a paradox. According to the Environmental Protection Agency's most recent Toxic Release Inventory, from 2006,[1] metal mining is the worst polluting industry in the United States, accounting for 34 percent of all waste disposal.[2] While no data set exists for world pollution, it is safe to assume that commensurate data would indicate similar findings. Large ENGOs (environmental non-governmental organizations) such as Earthworks and Oxfam have waged an extensive campaign to reform the mining industry, both domestically and internationally. Precious metal and gem extraction, in its ugliest incarnation, is horrific enough to give pause to even the most stalwart goldsmith.

Conversely, precious metal and gems, once extracted, are never discarded. No one throws away gold. The traditional materials used by jewelers and metalsmiths do not fit into the categories of disposable consumerism or planned obsolescence. Precious metal refineries recycle the metal they take in and always have. The initial production of jewelry is dirty, but the aftermarket is a place where recycling and enduring value is the norm.

It is in this dichotomy of conflicting perceptions and practices that jewelry and metalsmithing finds itself immersed. As the media bombards us with green news stories and new research related to sustainable practices, I have found myself increasingly determined to understand the green paradigm in my own field. As a maker, I decided to start in my own backyard, by volunteering for the Society of North American Goldsmiths (SNAG), by gathering a list of green resources, by re-evaluating the environmental impact of my own studio practice, and by urging friends, colleagues, and patrons to do the same. My foray into green jewelry has been fraught with surprise. For all the buzz, very little concrete progress has been made. In this sense, green jewelry production is both a very real and a very fake thing. It is one part activism and one part industry marketing scheme. Perhaps it is only my naïveté, but I believe it is possible to be a jeweler, and at the same time, to help save the world.

In an effort to accelerate progress, this article attempts to demystify green jewelry by providing a working definition of the term, placing it in a historical continuum of concern for ethical production, identifying major themes and criteria for green production, and underlining current trends in both industry and studio practice. Ultimately, it is the responsibility of the individual to determine the appropriate course of action.

The degree to which a finished jewelry product is "green" is determined by its compliance with transparent and environmentally conscious material sourcing, ethical labor production, and associated business practices, including the manufacturer's energy consumption and environmental impact (packaging, transportation of products, and waste disposal).

The initial production of jewelry is dirty, but the aftermarket is a place where recycling and enduring value is the norm.

By definition, studio production combines the designer and maker into a single entity. The labor expended to create studio jewelry is therefore ethical. By pairing the imperative

of ethically sourced labor with the imperative of ethically sourced materials, we move towards sustainable and green production.

The ethical production of goods is not a new issue in craft. It originated in the mid-nineteenth century with many of the reformers that would come to be associated with the British Arts & Crafts movement. Concern at that time was centered on the ethical use of labor, because of the widespread human exploitation occurring in factories in the wake of the Industrial Revolution. Today, the primary concern of ethical production has shifted to material sourcing, spurred on by growing trends in eco-consumerism. In the current global marketplace, it is often a product with an imperative such as "sustainable" or "green" which has the competitive edge. More than ever, expectations for ethical production extend to luxury markets commonly associated with wealth and status, such as jewelry, automobiles, and houses. Sustainable and green production is not just in fashion, it dominates the market. In many ways green is the new symbol of status. Take the best-selling hybrid car, the Toyota Prius, for example. In the Western United States, the wait for your new Prius could be six months or more.[3] With other luxury markets adopting the principles of eco-consumerism, it would be logical for jewelry to do so as well.

It is a mystery to me why studio practitioners are just now beginning to appeal for green sourcing when ethical labor production has been a tenet of our field for over a century. It could be as simple as supply and demand. In recent years, demand for green jewelry has come from the end consumer: the wearer. As this imperative is increasingly passed from consumer to maker, change is accelerating. Despite increasing demand, the studio jeweler is hardly able to locate green tools, findings, mill products, and other essential jewelry making components. These scarce products are produced at the initiative of eco-conscious manufacturers. In the past decade, low demand for green products from jewelers—studio or otherwise—has caused ENGOs to take the lead in creating industry pressure for reform. Organizations such as Earthworks, Oxfam, and Ethical Metalsmiths have led the charge on mining reform in recent years. The 2006 summit known as the Madison Dialogue on Mining Reform began the discourse necessary to move self-imposed reform forward. Subsequently, the Hardrock Mining and Reclamation Act of 2007 was passed by the House of Representatives, though it has been mired in the Senate Committee on Energy and Natural Resources for over a year.[4]

It is just in the last three years that there has been any significant progress in the supply chain of precious metals and gems. Companies such as Virginia-based refiner Hoover & Strong and Washington-based Columbia Gem House have instituted ethical, sustainable, and environmentally friendly practices. As concerned companies have taken the initiative, and as customers have increasingly demanded an ethical alternative to dirty metals, jewelers have been bombarded with eco-jewelry propaganda. According to Ethical Metalsmiths's co-founder Christina Miller, "The question that we are asked most often is, where can I purchase ethically produced metal?"

When the choice is made to go green, it is important to understand the issues at play, since third-party auditing and certification are still a few years off. As mentioned,

Criteria for Evaluating a Secondary Refiner

I have established five criteria that can be used to evaluate the green credentials of a secondary refiner:

Transparency in sourcing.
Does the company audit their sources of material and do they publish the results?

Refrain from using primary sources.
A secondary refinery should refrain from buying material from a primary refiner until a standard and certification process is established for ethical material extraction.

The recycling of alloys components.
Most usable mill products are alloys, meaning that they are made up of two or more component metals. While most companies recycle precious metal such as gold, silver, platinum, and palladium, they do not recycle alloy components such as copper, zinc, and nickel. Often companies claim that their products are 100 percent recycled precious metal, which is technically true even though the non-precious alloy components are sourced from primary refineries.

Environmental impact in production.
In the United States and Canada, compliance with state, federal, and local law will assure that a secondary refiner has a marginal or virtually non-existent impact on the local environment. However, depending on their refining process, a company may produce hazardous and/or chemical waste within the law. Obviously the processes that produce less waste are preferable.

Office practices.
Companies that use clean energy, such as solar or wind power, and energy saving devices such as compact fluorescent bulbs, are inherently more green. Also, sourcing for packaging and paper usage should be taken into account.

the most important characteristic of green jewelry today is ethical material sourcing, and all sourcing issues stem from one central issue: extraction. On the macro level, there are two basic sources of precious metal for jewelry production: primary and secondary refining. Primary refining is the first time material is extracted from the earth; ore—bearing precious metal—is mechanically and chemically processed, yielding high-purity metal. The main problem in using primarily refined material is that the initial extraction process can be environmentally devastating.[5] Currently the best criteria to evaluate primary sourcing and refining operations, in terms of ethical production, are the "Golden Rules" established by the No Dirty Gold campaign (see sidebar). Even when all of these parameters are followed, precious metal extraction and primary refining are not green practices, but it must be possible for them to be held to an ethical standard.

The most important characteristic of green jewelry today is ethical material sourcing, and all sourcing issues stem from one central issue: extraction.

Conversely, secondary refining material is sourced from precious metal that has already been refined and exists as a product or asset; for example, a pawnshop or jeweler that buys gold jewelry, and subsequently sells it to a refiner. Secondary refiners employ a variety of sources, including recycled jewelry and electronics, bullion, and material from primary refiners. Most studio jewelers buy their material from a secondary refiner, which is environmentally preferable because it eliminates both the demand and the need for extraction. The process uses dramatically fewer resources and chemicals and less energy. However, few if any secondary refiners audit their sources, and therefore cannot accurately inform customers what percentage of their material is actually recycled, or if it is at all.

Several ENGOs are involved in attempting to bring extraction to an ethical standard. The largest of these, Earthworks and Oxfam, together formed a lobbying wing called the No Dirty Gold campaign in 2004, which has been largely responsible for raising public awareness about the labor, community, and environmental concerns of the mining industry and the jewelry resulting from it. Earthworks also played a significant role in the 2006 Madison Dialogue, as did The Council for Responsible Jewelry Practices, a coalition composed of 94 trade associations, mining companies, industry financial institutions, diamond cutters and traders, wholesale manufacturers, and retailers. Ethical Metalsmiths, another ENGO, was "founded for the purpose of stimulating demand for responsibly sourced materials as an investment in the future." Founders and SNAG members Susan Kingsley and Christina Miller have singlehandedly brought the concern for ethically sourced materials to the forefront of studio jewelry, through exhibitions to raise awareness of responsibly sourced material, hands-on educational programming such as Radical Jewelry Makeover, and other sponsored workshops.[6] With the aid of environmental attorney Jennifer Horning, Ethical Metalsmiths has worked with both makers and industry, providing a much-needed bridge between the two.

Though ENGOs are an integral part of industry reform, initiatives led by manufacturers and suppliers play an equally important role. Hoover & Strong, located in Richmond, Virginia, is an industry leader in green secondary precious metal refining. Their product line, called Harmony, is produced from 100 percent recycled precious material.[7] Hoover & Strong does not use any material that comes directly from a mine or primary refining source; instead, they only purchase scrap from jewelers or other refineries.[8] Packages of scrap gold and bench sweeps are inventoried, weighed, and photographed. Each parcel is

The "Golden Rules" from Earthworks's No Dirty Gold campaign

The most comprehensive and useful parameters that I have found for evaluating metal and gem extraction companies:

Respect basic human rights outlined in international conventions and law.

Obtain the free, prior, and informed consent of affected communities.

Respect workers' rights and labor standards, including safe working conditions.

Ensure that operations are not located in areas of armed or militarized conflict.

Ensure that projects do not force communities off their lands.

Ensure that projects are not located in protected areas, fragile ecosystems, or other areas of high conservation or ecological value.

Refrain from dumping mine wastes into the ocean, rivers, lakes, or streams.

Ensure that projects do not contaminate water, soil, or air with sulfuric acid drainage or other toxic chemicals.

Cover all costs of closing down and cleaning up mine sites.

Fully disclose information about social and environmental effects of projects.

Allow independent verification of the above.

Jan Yager
Rainbow's End from "City Flotsam" series, 2005
plastic crack vial caps, used syringes, sterling silver cast crack caps, steel wire
diameter 17 ½"
PHOTO: JACK RAMSDALE

then prepared for assaying by either melting into an ingot or pulverizing.[9] After the assay is performed and the value of the material calculated, Hoover & Strong gives a credit or writes a check to each parcel owner; then it owns the precious metal.

The refining process is tedious and technical, but can be easily summarized. In the case of gold, Hoover & Strong uses the Miller Process, in which molten gold is subjected to a chlorine atmosphere while chlorine is bubbled through the gold; the resultant dissolved gold is 99.95 percent pure. (The precipitated impurities such as zinc and copper are sold to other metal refineries, and the chlorine is reused.) Next, the gold undergoes electrolytic refining and deposition, which brings the gold to a purity of 99.9999 percent. This gold then returns to the alloying department, to be used to create new mill products and castings. Since implementing the Miller Process, Hoover & Strong has reduced its chemical usage by 80 percent.[10]

Hoover & Strong also recycles all water used in production and does not discharge water into the environment. All emissions are filtered through tubes called scrubbers before being released into the atmosphere, thus eliminating harmful pollutants.[11] In addition, they employ office practices that are part of a facility-wide commitment to maintaining a green company: all of their paper-based packaging, stationery, and catalogs are made from 100 percent recycled material. The entire facility uses energy-saving fluorescent bulbs, and if an employee leaves the lights on, they can expect an email from the committed maintenance staff.

But beyond their refining process, use of scrap gold, and office practices, Hoover & Strong will become the first secondary precious metal refinery to audit their material sources and to make those results publicly available (estimated to be in March 2009). They are working with Earthworks and third-party auditors to develop a refining industry standard for recycled or green precious metal, specifically gold, silver, platinum, and palladium. Quite literally, Hoover & Strong has set the green standard for the refining industry.

Columbia Gem House is an industry leader in ethical precious gemstone production. They have created fair trade gem protocols, which they are currently implementing in their product line. The resultant products are called fair trade gems. In the precious gem industry, more emphasis is placed on ethical labor practices (since most mining of gems occurs outside of the United States) than in the precious metal industry, but the concern for supply chain transparency remains constant. Columbia Gem House has been able to assure supply chain transparency by establishing relationships with mines throughout the world, including mines and operations in Chimwadzulu, Malawi, Gauymas, Mexico, and Tasmania, Australia. By obtaining exclusive rights from a mining concern, then by cutting gems in their own facilities, they are able to produce transparently sourced gemstones. Each fair trade gem product comes with an information card explaining where it was mined, and what, if any, treatments were used to enhance it. Columbia Gem House's promotional materials also offer detailed information on the specific communities where their gems come from. For instance, their rubies come from Chimwadzulu, and are mined by Nyala Mines, Ltd. The mine employs 70 people, whose income supports 400 people in the community. One-third of stock in the mine is locally owned, which provides a unique incentive for the community to support, engage, and benefit from mining activity. Columbia Gem House, in partnership with Nyala Mines, has contributed significantly to community

development in Chimwadzulu, employing the local population and building infrastructure such as schools, teacher housing, and an AIDS clinic. They have also helped to develop a community council, which prioritizes the improvements made possible by these contributions from the mining coalition. President Eric Braunwart is committed to industry reform and consumer education, in the hope that increased consumer demand for fair trade gems will initiate further industry reform.

There are also many small companies in the jewelry industry that cater to niche customers. Because of their size, they are able to implement many of the practices that characterize green production, even if they are not green per se. Fretz Hammers is a small company in Bucksport, Maine, that produces hammers and small stakes for jewelers. Their hammers are made of Vietnamese farm-raised padauk wood and 420 stainless steel recycled from fishhooks. Fretz does not certify its products, because their handles are made in Vietnam and they cannot make regular on-site inspections to guarantee their standards, but nonetheless their small-scale production is consistent with many green production values. Their stakeholders are also made from domestic cherry wood ends purchased from a local cabinetmaker; all of their packaging is recycled (except for large boxes); and their office energy usage minimized through their use of natural light and compact fluorescent bulbs. By using transparent sourcing and ethical labor practices in their production, Fretz Hammers is a business well on its way to becoming "green."

While companies and industry continue to strive for ethical production, it is important to also note the ways in which ethical production manifests itself in the studios of jewelry makers. There are essentially two categories into which green studio jewelry practice falls: those that use precious materials and those that do not. Within the category of non-precious materials, two subcategories exist. For jewelers like Jan Yager, the use of found objects does not primarily spring from the desire to recycle or to reduce the impact of her work on the environment, but for thematic reasons. In *Rainbow's End*, Yager uses found drug paraphernalia to reference drug abuse and offer a social commentary, thus activating the piece. While the goal of this sort of work is not to make green jewelry, it certainly qualifies as such, though the maker would probably pursue her art to whatever end, green or not.

We must all begin the arduous task of rethinking jewelry, at least in terms of sustainability beyond our own lifetime.

However, many artists do indeed use non-precious materials for ethical sourcing. Angela Kuyers began her exploration into *Wearing Sustainability* as a student at Kendell College of Art and Design of Ferris State University, producing work with only sustainable materials, including naturally harvested and sustainable bamboo, and felted alpaca fleece. The lower price point—because of the notable absence of precious metal—makes Kuyers's work egalitarian in appeal, and allows studio jewelry to tap into larger, eco-conscious audiences.

In considering green studio jewelry that uses precious materials, similar distinctions can also be made. In Jana Brevick's *Everchanging Ring* the act of recycling is the conceptual basis of the work. Rather than buy a new ring, Brevick offers to recast it, and in so doing, decreases the demand for gold in her own small way. Still, the *Everchanging Ring* relies heavily on the ability of the material to be recycled, and endorses the jeweler as the means for recycling.

Stacey Lane
Rabbit in a Thicket (rings), 2006
sterling silver, 18k gold
7/8 x 7/8 x 1/4"
PHOTO: TOM MILL

Kirsten Muenster
Rings from "Sustainable Nut" series, 2008
sustainably harvested Betel nuts, recycled sterling silver diameter 7/8"
PHOTO: HAP SAKWA

Many studio jewelers are now beginning to adopt ethically sourced precious metals and gems as an essential part of their process. Decked in green, Kristen Muenster's web site, www.kirstenmuenster.com, gives equal billing to "Custom-Designed Jewelry" and "Ethically Sourced Materials." Muenster's work is clearly green jewelry borne from an ethical rather than a conceptual framework. Similarly, Stacy Lane's playful and lyrical castings are made from recycled metal, though this fact does not inform the work aesthetically. Before ethically sourced metal was available, Lane created a green framework of her own: she returned material to the system, in the form of scrap, to equal or exceed the amount she was purchasing, thus offsetting her mining footprint. Today Lane only uses ethically sourced metal, and strives to find ethically sourced gems. Muenster and Lane are among the first studio jewelers to choose ethically sourced material not as a personal exploration, a gimmick, or a passing fad, but because it is simply the right thing to do for the profession, for their consumers, and for the earth.

In the studio, what may be right for Lane and Muenster may not be right for everyone. When considering studio jewelry practice, the maxim "do no harm," or even "do as little harm as possible," seems a rational and obvious position; the most serious threat to green jewelry is apathy. With even companies like Wal-Mart and Tiffany & Co. touting their "greenness," studio jewelry must begin to implement ethical production or be left behind. And while studio jewelry can be made sustainable by combining both ethical material sourcing and labor, outsourced jewelry can only provide ethical material sourcing. It is time to draw new attention to studio jewelry as a green field whose makers, industries, small businesses, and consumers are working in concert to produce a product that can be sustainable.

In fact, we must all begin the arduous task of rethinking jewelry, at least in terms of sustainability beyond our own lifetime. While acting as a catalyst for change, the No Dirty Gold campaign has deterred countless thousands from purchasing traditionally produced jewelry. Green jewelry has the ability to remove the tarnish that has accumulated on jewelry in general. The few individuals who have taken an interest in greening studio jewelry thus far have produced potent results. Artists, try to reduce waste in the studio. Learn where your material comes from. No matter the reason or level of commitment to green jewelry principles, every action makes a difference. If a jeweler made 100 rings using ethically sourced gold, he would eliminate a staggering 4 million pounds of rock waste this year alone. I can only imagine the kind of change that could be achieved by activating a critical mass. I wait impatiently for green jewelry to become a movement.

Gabriel Craig is a metalsmith, writer, and the founding editor of conceptualmetalsmithing.com.

Angela Kuyers
Wearing Sustainability
(bracelet), 2007
bamboo, felted alpaca fleece, natural dye
3 ½ x 3 x 2"
PHOTO: PHIL CARRIZZI

Jana Brevick
The Everchanging Ring #3,
1999–present
24k gold
1 x 1 x ¼"
PHOTO: DOUGLAS YAPLE

1. When measured in volume. Up to Date Toxic Release Inventory (TRI) information can be found on the Environmental Protection Agency's website: http://www.epa.gov/triexplorer/industry.htm.
2. See Susan Kingsley's article "The Price of Gold," in *Metalsmith* Volume 24, Number 3, pp. 34-45.
3. http://www.hybridcars.com/decision/return-prius-waiting-list.html, Published June 5, 2008; retrieved September 29, 2008.
4. The bill went to Senate committee on November 5, 2007.
5. For a complete account of primary refining and problems associated with new material extraction, see Susan Kingsley, "The Price of Gold," in *Metalsmith* Volume 24, Number 3, pp. 34-45.
6. "Radical Jewelry Makeover is a community-based art project in which jewelers recycle unwanted jewelry into new pieces, while gaining experience with alternative sourcing. The jewelry is then exhibited and sold, with the proceeds going to Ethical Metalsmiths to support their programming," says Susie Ganch, project assistant. Other sponsored workshops include a green jewelry class at the Revere Academy in San Francisco; Ecosystems of Adornment: Investigations in Sustainable Jewelry, OxBow, 2008; and Culture of Gold, Susan Kingsley, Haystack, 2007.
7. Because of Hoover & Strong's use of the Miller Process, they do not include all of their 30,000 products in the Harmony line. Some examples are: suspect 24k bullion bars received with no provenance, selected products such as lobster claw clasps that are purchased from vendors whose sourcing cannot be traced.
   Non-precious alloy components are not 100 percent recycled, though they actively seek viable sources for recycled and ethically sourced alloy components.
8. Purchases from other refineries are scrap material only. The increase in the price of gold has virtually eliminated the need to purchase from other refineries, due to the increased volume of gold being sent to Hoover & Strong from jewelers.
9. An assay is a test performed on the material to determine its composition, specifically the karatage of the parcel. Assaying is essential to compensating the contributors of scrap gold fairly.
10. Personal interview with Torrence Hoover, President, Hoover & Strong. Conducted on August 18, 2008, Richmond, VA.
11. In a wet scrubber a liquid solution is misted over tower packing, called tellerettes, to help absorb and weigh down particulates being emitted. Wet scrubbers are the only pollution control device with the ability to collect both gaseous and particulate pollutants.

A Resonant Silence: The Unfinished Work of Olaf Skoogfors

His art was at a turning point when he was struck by sudden death.

BY ELISABETH R. AGRO

Fig. 19
Brooch, 1975
gilded silver, pearl
2 x 2 ¼"
COURTESY HELEN DRUTT ARCHIVES, PHILADELPHIA

Olaf Skoogfors at the opening for his solo exhibition at Helen Drutt Gallery, Philadelphia, October 29, 1975
COURTESY HELEN DRUTT ARCHIVES, PHILADELPHIA

This article has been funded by Helen W. Drutt English in support of research that will expand historical documentation in our field, and in appreciation for the recognition bestowed upon her in receiving the 2000 Honorary Member Award from the Society of North American Goldsmiths.

OLAF SKOOGFORS WAS a jeweler and metalsmith, professor in and chairman of the Crafts Department at Philadelphia College of Art, founding member of the Society of North American Goldsmiths, husband, father, and friend. Skoogfors's life and creativity was cut short at the age of 45 by a burst aneurysm on December 20, 1975.[1] His death was a devastating blow to the craft community of Philadelphia and those in the field nationally and internationally. They mourned not only the loss of his talent but him personally. They all knew what his absence would mean for the field, that the loss of his artistic voice would be an indelible silence.

Thirty-four years have passed since Skoogfors's death. We can now assess why he was important; what made him significant in his lifetime; and what his contribution was to the field of metalwork. Had he lived longer, we would be able to answer these questions more completely. A study of the artist's work and personal papers have taken the research to unexpected places; perhaps most importantly, it reveals that he had just reached a defining moment in his career when he died so suddenly in 1975. Skoogfors had by then earned the respect of his peers, was sought by curators, clients, and galleries, and had built a notable reputation as a skilled craftsman and professor of metals. But the direction of Skoogfors's jewelry was evolving and maturing. We will never know what was to come from Skoogfors's hand, but by examining significant moments in his earlier work, the jewelry that he made in the last seven months of his life, and drawings that hint toward future work, we can examine the culmination of a dramatic shift in his oeuvre.

Skoogfors was born as Gustav Olaf to Gustav and Lilly Jansson in Bredsjo, Sweden, on June 27, 1930. The Janssons moved to the United States in 1934 and returned to Sweden in 1937.[2] When World War II broke out in Europe, the Janssons went back to the States, settling in Philadelphia, and Olaf's father became an American citizen in 1945 (on which occasion he changed his surname to Skoogfors, which means "forest stream" in Swedish). In 1947, Skoogfors returned to Sweden for a year and worked as a draftsman; he then graduated from Olney High School in Philadelphia in 1949, and entered the program at the Philadelphia Museum School of Art, majoring in silversmithing and jewelry.[3] He studied with Virginia Wireman Cute (Curtin) and Richard Reinhardt; with their encouragement, Skoogfors applied and was accepted into the School for the American Craftsman, Rochester Institute of Technology in Rochester, New York, for graduate work in silversmithing and jewelry in 1953. Before he could attend, he was drafted into the U.S. Army and served in Germany as a troop information and education illustrator from 1953 to 1955. After his service, he studied with Hans Christensen in Rochester and established influential friendships with Svetozar and Ruth Radakovich, Ronald Hayes Pearson, and Jack Prip.[4]

We will never know what was to come from Skoogfors's hand, but by examining significant moments in his earlier work, the jewelry that he made in the last seven months of his life, and drawings that hint toward future work, we can examine the culmination of a dramatic shift in his oeuvre.

Upon graduating in 1957, Skoogfors returned to Philadelphia, and set up his first private studio on 3943 Locust Street; six years later he moved it to a converted two-story garage in the Mt. Airy neighborhood. By 1969, he became chairman of the craft department at Philadelphia College of Art and was promoted associate professor of metalwork in 1971.[5]

Skoogfors was continually engaged in a full range of artistic pursuits. His curriculum vitae is packed with one-man and group local, national, and international exhibitions; commissions for clients, schools, corporations, and organizations; craft organizations symposia; stints of guest instructing and lecturing for various national art programs and schools; and service as a juror for many exhibitions. All the while he added to his line of production work, and originated a unique body of hollowware and jewelry.

Skoogfors's production jewelry line was organic, modern with sleek lines, and in step with his hollowware, which was Scando-organic in style. Like other artists of the 1960s, Skoogfors became intrigued by revived metal techniques. Using lost wax casting, Skoogfors worked his design directly into the wax surface from which he cast the final piece in silver, which he then often gilded.[6] This process was the principal way in which he produced many brooches, pendants, rings, and earrings. He also began using, and was known for his proficiency in, reticulation.[7] Through the use of both lost-wax casting and reticulation, Skoogfors created individual works of art that looked to nature and the earth's surface as sources of inspiration.

Change is a natural occurrence; opportunities present themselves, the diversity of life causes shifts in our thinking, how we live and how we work. Skoogfors's life was no different. In fact, he was very much aware of the change occurring in his art. In a letter dated March 24, 1967, to Miye Matsukata, an important jewelry artist in Boston, he refers to an article published about his metalwork in *Craft Horizons* magazine six years earlier:

> You might guess that some things have changed since 1961, for example my whole outlook toward jewelry. I am still probably influenced to a large degree by

Fig. 5
Neckpiece, 1967
gilded silver, amethyst, tourmaline, sodalite
9 x 6 ½"
COLLECTION PHILADELPHIA MUSEUM OF ART, GIFT OF THE ARTIST

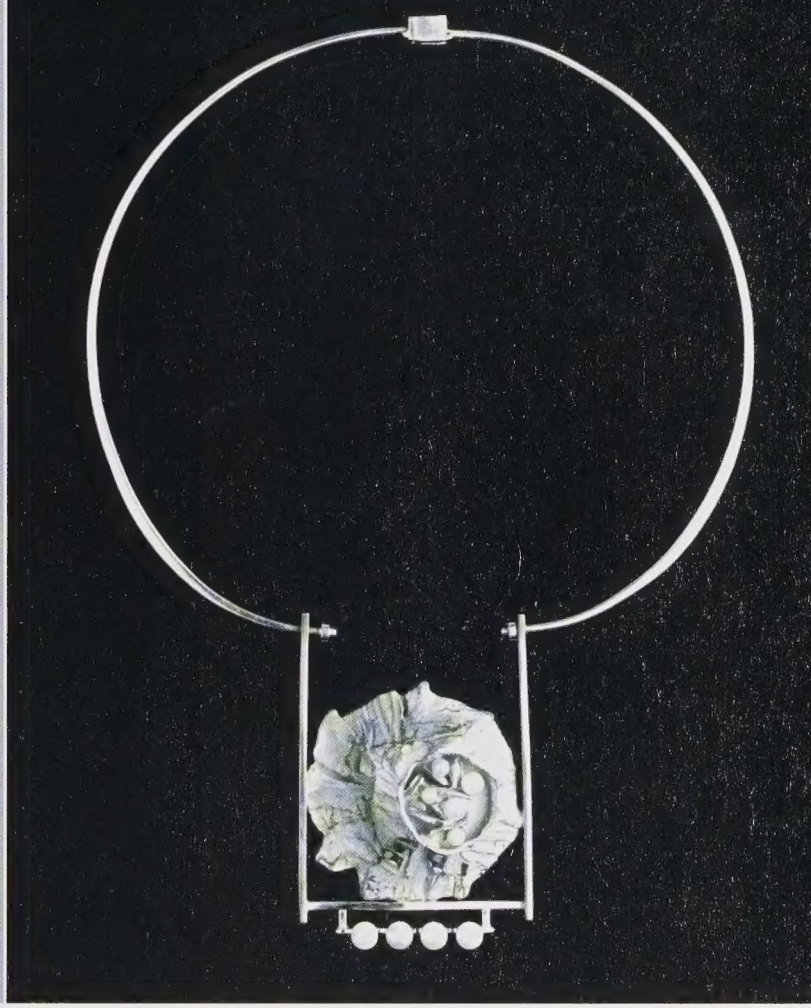


Fig. 3
Neckpiece, ca. 1967
gilded silver, pearls
COURTESY HELEN DRUTT ARCHIVES, PHILADELPHIA

> natural forms and forces but on a very introspective plane, I don't make sketches from nature or anything like that. I am less inclined to make any harsh analasys [sic] of my influences or reasons anymore I am not even sure I have any particular philosophy on making jewelry, some days I do and some days I don't.[8]

Skoogfors shared this insight with Matsukata in response to her invitation to accompany her in an exhibition in Tokyo called "American Contemporary Jewelry," organized by the Odako department store, which focused on metalwork made by American craftsmen, and was sponsored by the newspaper Yomiuri Shimbun.[9] Although he had exhibited in Europe, this exhibition elevated the work of Skoogfors, Matsukata, and Stanley Lechtzin to the international stage of handcrafted jewelry.

Skoogfors taught during the academic year and typically used his summers to develop and create much of his jewelry. For "American Contemporary Jewelry," each artist was to provide 50 works. Skoogfors made the majority of his pieces in "an explosion of activity" during the summer of 1967.[10] He continued working right up until two days before he and his wife, Judy, left for Japan.[11] As he prepared for this exhibition, Skoogfors experienced another shift and was particularly pleased with the resulting work. He elaborates about this change in a letter to Matsukata accompanied by a photograph of a necklace that he felt was "an important piece from some other points of view" (Fig. 3) dated January 14, 1968:[12]

> I feel that it is particularly representative of the direction that I am going in and embodies the ideas that I have regarding what jewelry is and should do. It also represents a philosophy of design that I happen to be pursuing. I have strong feelings about the relationship of organic forms to rigid mechanical forms, the desire to combine them in a complimentary way to enrich each other. There is in this piece a delicate balance between the feeling of freedom and containment. The organic form modeled in wax represents natural forces, it springs from such diversified subjects as the sun and moon, seed pods, water and stones without trying to duplicate the forms as we see them. My desire in jewelry is to say something and not just be decorative, I look to my pieces to strike a responsive chord in the wearer and the observer based on human experience in nature.[13]

Fig. 8
Neckpiece with Pendant,
ca. 1974
sterling silver
pendant length 5 ¾"
PHOTO: WILL BROWN

Fig. 9
Brooch, 1972
gilded silver, ivory, pearls
COURTESY HELEN DRUTT ARCHIVES, PHILADELPHIA

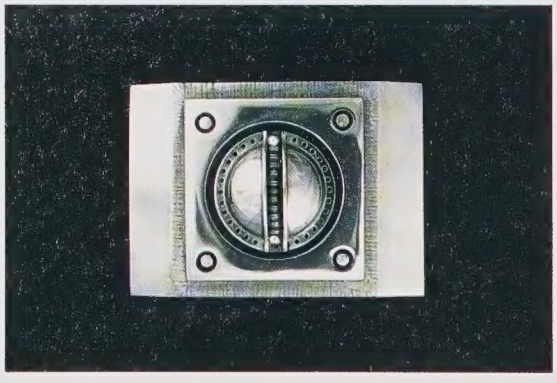


Fig. 11
Belt Buckle, 1972
silver, copper, brass
COURTESY OLAF SKOOGFORS ARCHIVES,
JUDY SKOOGFORS-PRIP

Two other important sources from the late 1960s that seeped into Skoogfors's work were the ongoing "space race" and the impact of technology and mechanization.

Looking back at the jewelry that Skoogfors made for the "American Contemporary Jewelry" exhibition, one can readily see that this was more than just an important opportunity to present his work on the international stage. What really occurred was a monumental shift in Skoogfors's artistic voice, which he was able to realize in a significant body of work, displaying it to its fullest potential. After the exhibition ended, many of the objects found their way into other exhibitions and eventually private and public collections, for example, the neckpiece (Fig. 5) now owned by the Philadelphia Museum of Art.[14] After its return to the States, it was featured in a local jewelry exhibition[15] and donated by the artist to the museum that same year.

Skoogfors's trip to Japan in 1968 also influenced his work. The reverence towards nature and the techniques of artisans in the East has long captured the inspiration of Western artists. While in Tokyo, he visited museums and with Japanese craftsmen. Stimulated by what he saw, Skoogfors began working directly with his tools on the surface of the metal, adding to his repertoire of techniques.[16]

Two other important sources from the late 1960s that seeped into Skoogfors's work were the ongoing "space race" and the impact of technology and mechanization.[17] These concepts permeated popular culture, and according to Stanley Lechtzin, prominent Philadelphia metalsmith and Skoogfors's best friend, both space and automation were frequent topics in their daily conversation.

Several pendants and brooches Skoogfors created between 1970 and 1974 illustrate the influence of both Japanese aesthetics and space age technology. The contours and surfaces of his work during this period often recall Japanese lacquer and metalwork. With allusions to automotive and machine parts, a neckpiece (ca. 1974) (Fig. 8) partakes of the smooth and unblemished stylistic sensibility of the Skylab space station.[18] Another work that displays Skoogfors's growing industrial manner is a brooch commissioned by the late Dan Jackson (a Philadelphia master woodworker) in 1972. (Fig. 9) Enlisting ivory and pearls, the work is constructed of fused sections, with vertical rods bisecting it and valve-like tubes curving out below.

Between 1972 and 1974, Skoogfors also made several belt buckles.[19] Inspired by reading about the Merrimack and the Monitor, the first ironclad warships in American naval history, and their historic Civil War naval battle of 1862, he created a series of buckles in which he imposed a design within the strict rectangular parameters.[20] In a letter from August 1975, Skoogfors writes: "I tend to work in series or variations on a theme. Most noticeable in the last year are the belt buckles for men. They explore the possibilities of limited design fields, much as Joseph Cornell did with his boxes."[21] Skoogfors used drilled

Fig. 13
Neckpiece with Pendant/Pin, 1975
gilded silver, ivory
COLLECTION THE SMITHSONIAN AMERICAN ART MUSEUM
GIFT OF HELEN WILLIAMS DRUTT AND MARTIN WOLDOW IN MEMORY OF OLAF SKOOGFORS

Fig. 14
Neckpiece with Pendant/Pin, 1975
silver, black moonstone
9 x 5 7/8"
COURTESY HELEN DRUTT ARCHIVES, PHILADELPHIA

Fig. 12
Neckpiece with Pendant, 1975
gilded silver, African bead
8 3/4 x 6 1/8"
COURTESY OLAF SKOOGFORS ARCHIVES, JUDY SKOOGFORS-PRIP

holes, chased domes, rigid metal lines, smooth surfaces, rivets, and regulated grooves to create an industrialized sensibility in order to interpret these "ironclads." (Fig. 11) In this period Skoogfors expanded on his methods of making, evolving artistically in a manner that emerged in his final work and sketches.

The summer of 1975 was a very productive time for Skoogfors. School was out of session and he was working on new jewelry for his upcoming solo exhibition at Helen Drutt Gallery in Philadelphia.[22] In correspondence dated June 21, 1975, to Star Miller Sacks of The Hand and the Spirit Crafts Gallery in Scottsdale, Arizona, he wrote:

"...I have a whole new collection, quite different and I am very excited with the new group," and suggested a show at the gallery in the spring of 1976.[23] In preparation for the exhibition at Drutt Gallery, existing records reveal that he was making approximately one new piece of jewelry a week from June through August, sometimes two in one day.[24] After school began in September, Skoogfors's records show a reduction in his productivity, making only two pieces in September and one piece in October, November, and December (he passed away on December 20).[25] This final body of work is the fulfillment of the design philosophy that he wrote of in his letter to Matsukata in 1968, about "the relationship of organic forms to rigid mechanical forms, the desire to combine them in a complimentary way."[26]

The jewelry from the last seven months of Skoogfors's life indeed demonstrated his ability to successfully integrate organic and mechanical forms. In a document from August 1975, Skoogfors clearly was at ease with this assimilation: "The relationship between man-made objects and nature has interested me for several years, how mans [sic] crisp and precise objects are filtered through time and the elements toward better integration with the world."[27] Looking at a selection of various pieces, going chronologically by month, reveals Skoogfors's command of this integration. A tour-de-force pendant made on June 15 (Fig. 12) is a construction of piled and layered metal elements, as fantastical as Piranesi's 18th-century "Imaginary Prisons," in which architecture melds with machine style.[28] Two pin-pendant combinations (Figs. 13 & 14), made on July 19, do not resemble the previous pendant, but are still in keeping with Skoogfors's newly articulated aesthetic. One is an assemblage of fused and riveted metal scraps, embellished by a band of metal wires resembling staples, all held within a square boundary. Seemingly industrial, the pendant references the organic world with its strips of ivory on the bottom edge. The second pendant fabricated that same day (Fig. 14) is more mechanized in style, and demonstrates the influence of the "space race" on Skoogfors aesthetic.[29] This square-shaped pendant is adorned with a metal iris, and a black moonstone in the center. The radial segments infer movement, along with a muscular diaphragm controlling it.

In August, Skoogfors created a body of realistic

drawings, or renderings of what appear to be jewelry. It was not his style to produce finished drawings; he mainly worked with "explorations" or "little paintings" of jewelry.[30] According to the artist's widow Judy Skoogfors-Prip, "All of the images ... exist as drawings only. They are similar to other pieces but I assure you they were never made. ... These painterly images all happened in one spurt of activity the year he died. Perhaps he had a feeling that his life would be short so [he] made the pieces on paper."[31] The jewelry depicted on these sheets epitomizes his exploration of the scientific, realistic realm. Dated "Aug. 1975" on the upper left-hand corner, one sheet portrays a brooch and three pendants (Fig. 15). Each of these drawings have indications that they were intended to be made of metal, showing folds, layers, and rivets. Knowing Skoogfors's work, one can infer that certain passages in the drawings denote organic materials such as ivory, stones, or pearls. Two additional sheets, (Fig. 16) unfortunately undated but no doubt from the same moment, depict images of a pendant and a brooch. These drawings are a virtual high point in Skoogfors's oeuvre. The top drawing of a pendant, virtuosic in its rendering, is downright apocalyptic—with a deep undulating crevasse that bisects the entire assemblage, and a tiny dangling orb. The lower drawing of a brooch is a superb amalgam of both Skoogfors's industrial and mechanical styles.[32]

Returning to his realized work, in September Skoogfors created two brooches that directly correlate to drawings from August. On September 15, he made a brooch (Fig. 17) that is now in the collection of the Philadelphia Museum of Art; it uncannily resembles the piece in the first drawing. This brooch is asymmetrically bisected by a sprig of stalactite-shaped ivory, terminating with a small pearl. The metal surfaces flanking the crevasse are reticulated in a pattern similar to the moon's surface as seen from earth. The other, more rectangular, brooch (Fig. 18), dated September 27, has similar features, with a centered crevasse and a crater-styled surface. But this brooch's gap is much wider and is filled with undulating metal strands that are seemingly vegetal. It correlates to the pendant drawing on the second sheet, with its remarkably rendered ravine. The surface edges are flanked with small, regimented rivets, and the whole construction is outlined with textured ridges. On October 18, Skoogfors made a brooch (Fig. 19), which again has similar features to the drawings on the first sheet: constructed in two layers, with cavities and horizontal metal strips, it has a mace-like element at its center.

The jewelry from the last seven months of Skoogfors's life indeed demonstrated his ability to successfully integrate organic and mechanical forms

As Skoogfors created this large output of exciting new work for his exhibit at Drutt Gallery, he corresponded with Star Miller Sacks of The Hand and The Spirit Crafts Gallery

Fig. 17
Brooch, 1975
gilded silver, ivory, pearl
1 ¾ x 2 ½"
COLLECTION THE PHILADELPHIA MUSEUM OF ART

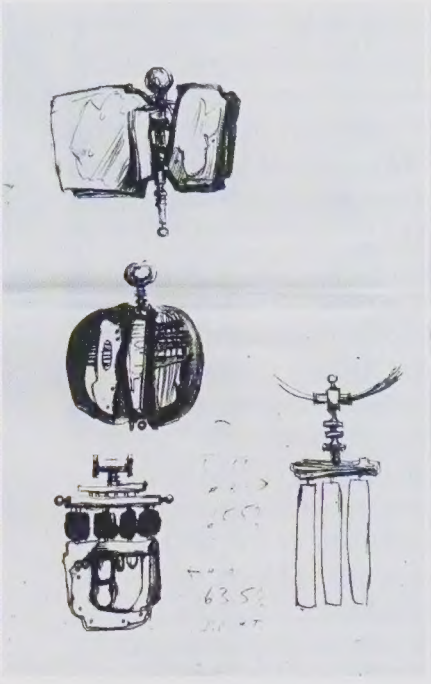


Fig. 15
Drawings for Jewelry, 1975
ink, gouache on paper
8 5/8 x 5 1/8 x ¾"
COURTESY ARCHIVE OF AMERICAN ART, SMITHSONIAN INSTITUTION, WASHINGTON, D.C.

Fig. 16
Drawings for Jewelry, 1975
ink, gouache on paper
COURTESY ARCHIVE OF AMERICAN ART, SMITHSONIAN INSTITUTION, WASHINGTON, D.C.

Fig. 18
Brooch, 1975
gilded silver
2 ⅛ x 2 ⅜ x ½"
COLLECTION MUSEUM OF ARTS & DESIGN, NEW YORK
COURTESY OLAF SKOOGFORS ARCHIVES,
JUDY SKOOGFORS-PRIP

Olaf Skoogfors in his studio in Mt. Airy, Philadelphia, 1975.
COURTESY HELEN DRUTT ARCHIVES, PHILADELPHIA

to plan a future show in mid-March of 1976, writing, "As to a date for show at your place, should you be interested, March would be good, possibly mid month.... I would hope that by then there would be a new turnover, these gone and new ones to take their place, if the other show and X-mas goes good. I might very well have another one-man show in Rochester after you. That still needs confirming."[33] In his last letter to Sacks, dated December 7, 1975, they scheduled the exhibit for February 1976. Skoogfors shared his sentiments about the Drutt show, and outlined his intentions to create new work for the installation in Scottsdale:

> Dear Star and Joanne, Enclosed are the items you asked for in regards to the upcoming show. The exhibition here in Philadelphia has gone quite well, in fact, it has been extended for two weeks. The review by Victoria Donohoe was much more than I expected. At most I had expected a breif [sic] notice and general nice statements. When do you want the jewelry? I do expect to come up with a series of new pieces between Dec. 27th and Jan. 16th as we are on winter vacation from school and I have reserved that time for further preparation for the show.... I can imagine that there will be at least 50 pieces spread over pins, pendants, belt buckles, rings and perhaps some other things depending on what moves me in the coming month. [Best Regards, Olaf Skoogfors][34]

As he got ready to close the Drutt exhibit and finish out the school year he was already thinking about the work he intended to make in preparation for these future shows in Scottsdale and Rochester.

"Many people have influenced my work, anonymous workers, craftsmen who have put together 'things' and artists in all fields who have devotedly dealt with the exploration of form and images as a personal quest."

Skoogfors was in his mid-career moment; he was exploring the deeper meaning of his work and was executing it. He wrote on August 20, 1975: "Many people have influenced my work, anonymous workers, craftsmen who have put together 'things' and artists in all fields who have devotedly dealt with the exploration of form and images as a personal quest." Skoogfors's personal quest was prolific; much of his work survives. In fact, a good portion of it is still held in private hands, literally adorning those who adored the maker and his exquisite skill and grace. Through the exploration of Olaf Skoogfors's oeuvre, we share in the silence that exists, and feel the absence of his artistic voice. ●

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The author would like to thank Helen W. Drutt English, Judy Skoogfors-Prip, Stanley Lechtzin, and Kathleen D. Hollow Horn for their support of this article. She dedicates this article to her husband, Robert Jacobson, whose encouragement made it possible.

1. Phone conversation with Judy Skoogfors-Prip, Olaf Skoogfors's widow, October 1, 2008.
2. When the Jansson family settled in Wilmington, Delaware, they anglicized their name to Johnson. (Chronology, Helen Drutt Archive, Philadelphia, PA).
3. Philadelphia Museum School of Art changed its name to Philadelphia College of Art in 1964 and eventually became The University of the Arts in 1987.
4. Chronology, Helen Drutt Archive.
5. Chronology, Helen Drutt Archive and email correspondence with Judy Skoogfors-Prip, the artist's widow, November 8, 2008.
6. "The most dramatic change occurred about 1963 with my developing interest in lost wax casting. The technique of working in wax led to new possibilities in organic and spontaneous forms combined with the conventional disciplines of metalworking, the groundwork for a new approach to design concepts began to form in my mind." Skoogfors to David Hanks, August 20th, 1975, Artist's file, Philadelphia Museum of Art.
7. Reticulation is a type of surface ornamentation technique that requires use of a heat, usually by way of a torch, which causes the metal's surface to wrinkle. The term reticulation is from the Latin *reticulum*, meaning net. (Oppi Untracht, *Jewelry: Concepts and Technology*, New York: Doubleday, 1985, p.336)
8. Skoogfors to Miye Matsukata, March 24, 1967. Olaf Skoogfors Papers, Reel 3906, Archives of American Art, Smithsonian Institution, Washington, D.C.
9. "American Contemporary Jewelry" ran from April 5-17, 1968. The Odaka Department store gave over an entire floor of their store for this special exhibition. Stanley Lechtzin, who was added as the third American jeweler to this exhibition, commented that this exhibition "was the most remarkable experience of his career." At this time, "Department stores were major places to host important exhibitions in order to attract people into the store," so it was not unlikely for an exhibition of this nature to occur within this context. Lechtzin also added, "At this time, Japan was just developing an interest in jewelry—there had never been a tradition of jewelry in the East, as it was in the West, with the exception of India. There were few if any practicing jewelers in Japan." Phone conversation with Stanley Lechtzin, October 1, 2008.
10. Phone conversation with Judy Skoogfors-Prip, October 1, 2008.
11. Skoogfors-Prip realized that she had nothing to adorn herself for the opening, so Skoogfors made her a neckpiece two days before they got on the plane for Tokyo. Ibid.
12. Skoogfors: "It is a necklace in gold plated sterling silver, conceived to be made in 14k yellow gold. It contains 9 cultured pearls (from Japan). The center structure is cast through the 'lost wax' casting process and the rest is constructed with wire and sheet metal. This piece was one of several recently exhibited in a major invitational, international exhibit of jewelry called "Tendencies '67 held at the Schmuckmuseum (Jewelry museum) in Pforzheim, Germany. (Sept. 16 to Oct. 29 1967)" Olaf Skoogfors, correspondence with Miye Matsukata, January 14, 1968. Olaf Skoogfors Papers, Reel 3906, Archives of American Art. This necklace is listed and illustrated in the American Contemporary Jewelry catalogue as S-10. (Tokyo: Yomiuri Shimbun, 1968).
13. Skoogfors, correspondence with Matsukata, January 14, 1968. Olaf Skoogfors Papers, Reel 3906, Archives of American Art.
14. The PMA neckpiece (1970-141-1) is listed and illustrated as S-12 in the *American Contemporary Jewelry* catalogue. (Tokyo: Yomiuri Shimbun, 1968).
15. Some of Skoogfors's jewelry, along with the work of Matsukata, Ronald Pearson, Albert Paley, and Lechtzin, was highlighted in a jewelry exhibition in May 1970 at the upscale designer shop Nan Duskin on 1729 Walnut Street in Philadelphia. The Philadelphia Museum of Art's neckpiece was used in the advertisement of Duskin's jewelry exhibition in *The Sunday Bulletin*, May 3, 1970.
16. Phone conversation with Judy Skoogfors-Prip, October 1, 2008.
17. Initiated by the U.S.S.R. in 1952, the "space race" began with the launching of Sputnik in 1957. In 1969, the U.S. launched Apollo 11 on a lunar mission, which included the first lunar landing and moonwalk. The next major event was the launching of the Skylab space station by the U.S. in 1973, with subsequent visits by astronauts in 1974 and 1975.
18. According to Lechtzin, "Olaf was a sports car enthusiast; sometimes spark plugs and exhaust pipes would show up in his work." (Phone conversation with Lechtzin, October 1, 2008.) At one point in his life, he owned a Saab Sonnet. (Phone conversation with Skoogfors-Prip, October 1, 2008).
19. It is unclear how many belt buckles Skoogfors made. At this time, two distinct series can be identified, one based on the Merrimack and the Monitor in 1972 and another in 1974 which used the breast as a source of inspiration. Others were commissioned in between by Skoogfors's client base. It also seems that he began working on another series in 1975. The study of Skoogfors's belt buckles unto themselves would make an interesting article, which this author wishes to pursue.
20. Thank you to Stanley Lechtzin for stressing the significance of the belt buckles. Merrimack and Monitor reference provided by Judy Skoogfors-Prip. (Phone conversation with Skoogfors-Prip, October 1, 2008).
21. Skoogfors to David Hanks, August 20, 1975, Artist's file, Philadelphia Museum of Art.
22. Olaf Skoogfors, Helen Drutt Gallery, October 29–December 22, 1975. "I am working in my shop this whole summer to get lots of new jewelry done for the fall, things are going well so far have done other things besides belt buckles." Olaf Skoogfors, correspondence with Star Miller Sacks, June 21, 1975. Olaf Skoogfors Papers, Reel 3907, Archives of American Art.
23. Ibid.
24. In his business records, two production records for pin/pendants are both dated July 19, 1975. Olaf Skoogfors Papers, Reel 3908, Archives of American Art, Smithsonian Institution, Washington, D.C.
25. Note that the exhibition at Drutt Gallery opened on October 29, therefore the work made in November and December was probably for future exhibit in March 1976 at The Hand and the Spirit Crafts Gallery in Scottsdale, Arizona.
26. Olaf Skoogfors, correspondence with Miye Matsukata, January 14, 1968. Olaf Skoogfors Papers, Reel 3906, Archives of American Art, Smithsonian Institution, Washington, D.C.
27. Statement from Olaf Skoogfors to David Hanks, August 20, 1975, Artist's file, Philadelphia Museum of Art.
28. From here on, the dating of Skoogfors's realized work and drawings relies on production records from his business accounts, as contained in the Olaf Skoogfors Papers, Reel 3908, Archives of American Art. It should also be noted that there are production records dated June 21, 1975 and June 1975 for belt buckles (E-18 & 19) made of brass, bronze, nickel embellished with ebony, ivory, and rosewood. These drawings and the realized buckles illustrate how much they fit in with the mechanical and industrial manner of the other work Skoogfors is making at this time.
29. It is likely that images from popular culture were also informing the work of Skoogfors as well, for example, the popular film *2001: A Space* Odyssey, released in April 1968. According to Helen Drutt, Skoogfors was an avid movie-goer, nicknaming his *Dimsdale Machine* brooch (1969) after the 1964 Michelangelo Antonioni movie, *Il Deserto Rosso* (Conversation with Helen Drutt English, November 4, 2008).
30. "By the way these realistic drawings or renderings were not Olaf's style until this last group. His sketches were usually made in metal or wax, if they were to be cast. After the piece was completed he would make a line drawing. He would do accurate drawings if he was making a large piece, like a mace, but they took the form of mechanical drawings that he used [to] solve structural problems." Skoogfors-Prip, October 15, 2008.
31. Ibid.
32. These drawings were found in the microfilms of Skoogfors's archive in the sectioned labeled "Notebooks." Olaf Skoogfors Papers, Reel 3908, Archives of American Art.
33. Skoogfors, correspondence with Star Miller Sacks, September 29, 1975. Olaf Skoogfors Papers, Reel 3907, Archives of American Art.
34. Skoogfors, correspondence with Star Miller Sacks, December 7, 1975. Olaf Skoogfors Papers, Reel 3907, Archives of American Art.

Reviews

Talya Baharal

Jewelers'werk Galerie
Washington, D.C.
July 11–August 1, 2008

by Kate Dobbs Ariail

Israeli-born metal artist Talya Baharal went to Pittsburgh, Pennsylvania, for a winter month to work on a sculpture project—and out of the Rust Belt's bleak midwinter blossomed strange, consoling flowers. Her artist's eye found in the rotten ice and grayed snow, in the streaks and blots left by salt's corrosion, a wondrous palette of delicate effects, which she incorporated into her extensive "Urban Landscape" series of brooches and neckpieces, exhibited in a memorable show at Jewelers'werk Galerie.

The place where nature and culture meet often provides fertile ground for artistic exploration, and that shifting borderland has been heavily worked for generations. But it's quite remarkable for someone to find the beauty within the leaden visuals of stained sidewalks, or rust-marked security doors, or dirty water swirling down dark-barred drainage grates. So vast is the emotional distance between, say, a pristine snow drift in the Hudson Valley where Baharal now lives, and a plowed heap of dirty slush on a dejected street corner, that it almost obliterates our ability to perceive the interesting qualities of the latter. Baharal has approached these urban forms and the natural and manmade processes at work on them rather like a photographer with a close-up lens, studying the nearly invisible lace of tiny plants and crumbling humus on the forest floor. Magnified by her attention, the city's flotsam, grit, and corrosion become a vast and worthy subject.

Urban Landscape #41 (brooch), 2006
sterling silver, iron, steel, copper
3 x 2 1/8 x 1/16"
PHOTO: GENE GNIDA

Like the great Pittsburgh photographers Charles "Teenie" Harris and Eugene Smith, Baharal revels in the rough textures and dark tones of a city defined by coal, iron, and steel. But while Harris and Smith were primarily interested in the people in the city, and the metamorphoses of society and art there, Baharal looks to the conjunction of material and process to consider ideas of stability, influence, compatibility, and change. With their mixed metals and heat and oxide patinas, these small wearable relief sculptures express something of the energy released and power created when iron is converted to steel.

The round and spiral brooches are particularly energized. Although fabricated of sterling silver, steel, iron, and copper and more or less permanent in their forms, they seem in the process of whirling change. *Residue #2*, its circular edge jagged with slivers of applied metal, may be exploding from its small open central eye—or perhaps disappearing into it. Even more intriguing are *Urban Landscape #4*, *#7*, and *#12*, which, with their laid-on lines and interior pockings and craterings, call to mind the runic appearance of manhole covers dark in a snowy street.

Residue #2 (brooch), 2008
sterling silver, iron, steel, copper
3 5/8 x 3 3/4 x 1/16"
PHOTO: GENE GNIDA

Two of the more beautiful pieces in the show looked as if they might have been cut from weathered asphalt or from a foundry floor. *Urban Landscape #41*, a brooch, on closer inspection began to look like a fragment sliced from a map of some dream city, with glittering road tracks through rumpled black hills, provoking an upsurge of hopefulness. The neckpiece *Urban Landscape #34* comes from the same territory. Its crumpled, blackened silver hills abut a patterned field powdery with oxidized metal dust. The rough rectangle hangs from a delicate and variable armature of wire. Like many of the pieces, its several materials are as beautifully arranged on the back as on the ostensible front.

Buttressing her artistic instinct for unlikely combinations with the craft worker's deep knowledge of material behavior, Baharal coaxes the viewer to a new appreciation of the worn, the corroded, the ever-eroding substance of ever-rejuvenating life. She's interested in decay: she *courts* rust. Unlike the goldsmith, who dabbles with shining immortality, Baharal looks through the haze of oxidation to see fresh forms. Taken as a body of work, the "Urban Landscape" series comprises a sustained meditation on the necessitous beauty of decay and deterioration in both the organic and inorganic realms.

Kate Dobbs Ariail writes on arts and culture from her home in Durham, North Carolina.

Contemporary Jewelry From Italy

Velvet Da Vinci
San Francisco, California
May 1–June 8, 2008

by Jennifer Cross Gans

Call me old fashioned, but I think it's refreshing to see a world-class show devoted almost entirely to metal jewelry by artists who are becoming

well known in Europe but are not yet recognized in the U.S. It's also an opportunity for us to say "benvenuto" to the organizers, Associazione Gioiello Contemporaneo (AGC), the Italian counterpart of SNAG, started in 2004. In only four years AGC has come a long way in pursuing its goals of "promoting the culture surrounding contemporary jewelry" through an ambitious program of exhibitions, fairs, open studios, and workshops.

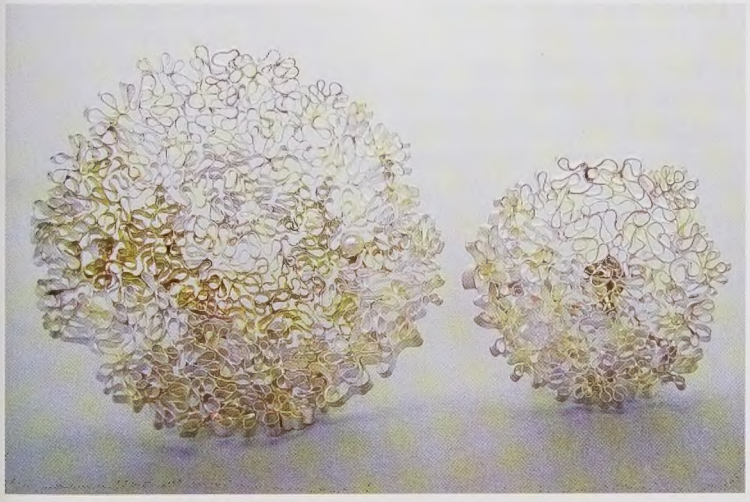
Like most major exhibitions today, this one was both national and international. Its juror was British Stephen E. Bottomley MPhil RCA, chairman of the Association for Contemporary Jewellery, while its Italian curator was Rita Marcangelo, chair of the AGC. Before landing in San Francisco, the show had already traveled to London, Cracow, and Barcelona. Several of the 13 artists represented have studied elsewhere in Europe or the US, though all have had extensive metals training or apprenticeships in Italy, including the world-renowned School of Padua.

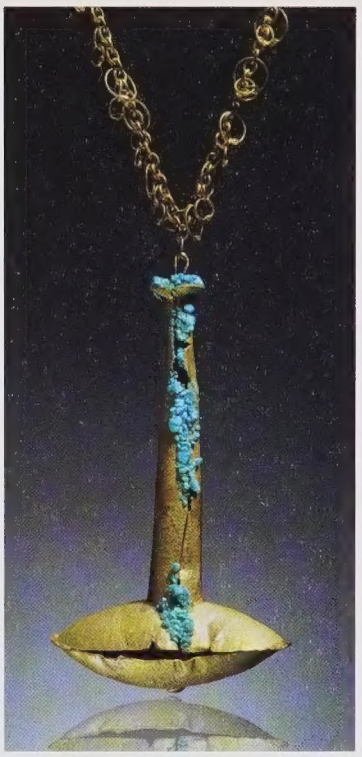
In several ways their work reflected some of the best Italian traditions, particularly a love of 18k gold, extensive experimentation with metals and enamels, and meticulous technique. Not surprisingly, the influence of archaeology was evident in several pieces. Adrean Bloomard created jewelry in 18k gold and crushed turquoise, carefully given a dull or slightly textured finish, and his mini amphorae ornaments leaned a little, as though they had been dredged up from an underwater dig. Some of Patricia Bonati's work also had a distressed archaeological look, but featured flexible metal, the result of extensive experience with forming techniques. Stefano Zanini went even further, fabricating or casting rings and brooches in silver and gold, which were then sandblasted and patinaed to look like ancient stone.

The Italian tradition of minimalism figured strongly in the work of Alessia Semeraro, who produced one brooch in *Homage to Newman*, the minimalist painter, as well as brooches in plain but artful iron, 18k gold, and silver. Giovanni Sicuro offered work in gold, silver, steel, enamels, and niello, creating an autumnal effect through painstaking experimentation with enamels and patinas.

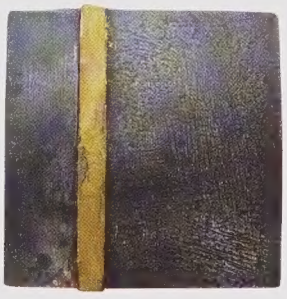
Several artists successfully explored lightness and mass. Rossella Tornquist fashioned jewelry in minutely twisted but rigid silver and gold wire, which managed to be large but light as dandelion puffs. Ute Kolar made brooches and

Rossella Tornquist
Earrings, 2007
silver, 18k gold, pearls
diameter, left 2"





Adrean Bloomard
Oplontis (neckpiece), 2006
18k gold, crushed turquoise
pendant 2 ½ x 1 ½"



Alessia Semeraro
Homage to Newman (brooch), 2006
iron, gold solder
3 ½ x 2 ½"

dual-purpose square rings topped by big clusters of petal or leaf shapes: fashion statements while worn but able to rest happily on a flat surface. Bonati used twisted thin 18k gold wire to form a large-linked necklace that could be worn wound around the wrist, and a smaller bracelet that condensed into a ring. Alberto Zorzi explored geometric shapes in silver, and sometimes enamel or paint, creating lightweight groups of what appeared to be roof tile fragments tumbled by a high wind.

Alternative materials, now so popular in the U.S. and Northern Europe, were not employed by most of these artists. Exceptions were Semeraro, who used burned wood, iron, and 18k gold in a minimalist necklace, and Roberta Berbei, who combined metals with leather, porcelain, and silk, and added a bracelet of found objects in sterling, steel, mica, and pebble. Precious stones were also absent, except for crushed or tiny ones occasionally used as color accents.

Surprisingly, only one artist showed interest in narrative or political concepts. Benjamin Lignel created brooches shaped like partially dissected ears, as well as a set of "trophy" pins of molars, complete with roots, in dental gold and ceramic. This witty artist also made cheap metal badges inviting the world to "support your local jeweler."

Italy is well known as a style leader in many fields, ranging from furniture to fashion. Now its art jewelers are forming a new definition of "classical." This exhibition has certainly brought their work to a broader international audience.

Jennifer Cross Gans is a writer and studio jeweler in San Francisco.

Full Duplex: Stefan Heuser and Jiro Kamata

Ornamentum Gallery
Hudson, New York
June 7–July 7, 2008

by Andrea DiNoto

Stefan Heuser and Jiro Kamata are two artists aesthetically dissimilar in the extreme—think burnt and burnished. But Ornamentum Gallery asks us to find common ground in their ostensibly conflicting visions. The show's ambiguous title, "Full Duplex," refers not to a prime apartment listing, but to a communication system, like the telephone, that allows transmission of data in two directions at once. From that point of view, one could say this show was an

exercise in counterintuitive instant messaging.

The artists in fact know each other: Both live and work in Munich, Germany, and are graduates of the prestigious Munich Academy of Art, where they studied under Otto Künzli. But from art school, their paths diverged: Kamata's ascended, one could say, to a cool, contemplative, Zenlike plain; while Heuser opted for earthly fire. Kamata's linked disks of reflective glass (actually used camera lenses) suggest meticulously executed optical instruments; Heuser's warped steel rectangles, with crudely enameled backs, resemble reclaimed pieces of scrap metal. Kamata's necklaces and brooches beg to be worn, but Heuser's work—subversive, anti-decorative, un-pretty—challenges the concept of jewelry with its artful imperfection.

Instead of an artist's statement, mercifully Heuser allows the work to speak for itself. To create his brooches, he typically starts with a 3-by-4-inch sheet of steel (a few are silver) onto which the pin mechanism is soldered. He applies enamel powder, then wax, then creates settings in the wax and places the stones. Finally, the piece is put into a crucible of plaster and the wax burnt away, leaving the stones on an encrusted enamel surface. "He is purposely doing all of the things we yell at the students for doing wrong," says the enamel artist Jamie Bennett, a professor at SUNY New Paltz. Wrongness is in fact what Heuser's work is all about. The crucible heat warps and colors the steel so that the face of each piece takes on something of the mottled, expressionistic look of a black Rothko painting, if not metallic road kill. When worn, the backs are hidden, an anti-precious, yet precious concept at the heart of Heuser's mystery.

Jiro Kamata
Momentopia Brooch 4, 2008
blackened silver, white gold 18k, lacquer, camera lenses
3 ¾ x 2 ½ x ⅜"

In contrast, Kamata's work harbors both optical and metaphysical mysteries within intensely cerebral design. His brooches and necklaces are constructed entirely from used camera lenses set in blackened silver containers. By painting the backs of the lenses either black or white, Kamata causes them to reflect myriad colors and images of the environment. If you go no further, this jewelry, with its strong design, is immediately satisfying as such. But Kamata's narrative of the jewelry's origin gives the work its metaphysical dimension. In 2006, he was appointed Goldsmith of the City of Hanau, Germany, an important European goldsmithing center. A native of Japan, Kamata had a traditional training there as a goldsmith. During his tenure in Hanau, Kamata discovered an 1833 etching of a fish-eye view of the city. This artwork, combined with his fascination with lenses, led him to develop what he calls this "Momentopia" series, a term he coined to mean "see the moment." It's crucial to Kamata that the lenses are used, as they are repositories, he believes, of all that has passed through them. Implicit in this view is the tribal belief that a photograph steals the soul, but for Kamata the used lens does not steal; it captures and refracts what it has seen, and functions as a reliquary of visual memory.

If these artists did in fact inhabit the same duplex, we can imagine them exchanging enigmatic smiles as they come and go: one levitating to a heavenly sphere, the other happily descending to the forge of hell. All in a day's work.

Andrea DiNoto is a New York–based writer on the arts and design.

Stefan Heuser
Eight (brooch), 2008
steel, silver, enamel, black spinels, rubies
2 ¾ x 4"

"Neoteric Matter"

Long Beach Island Foundation of Arts and Sciences
Long Beach Island, New Jersey
August 2–September 15, 2008

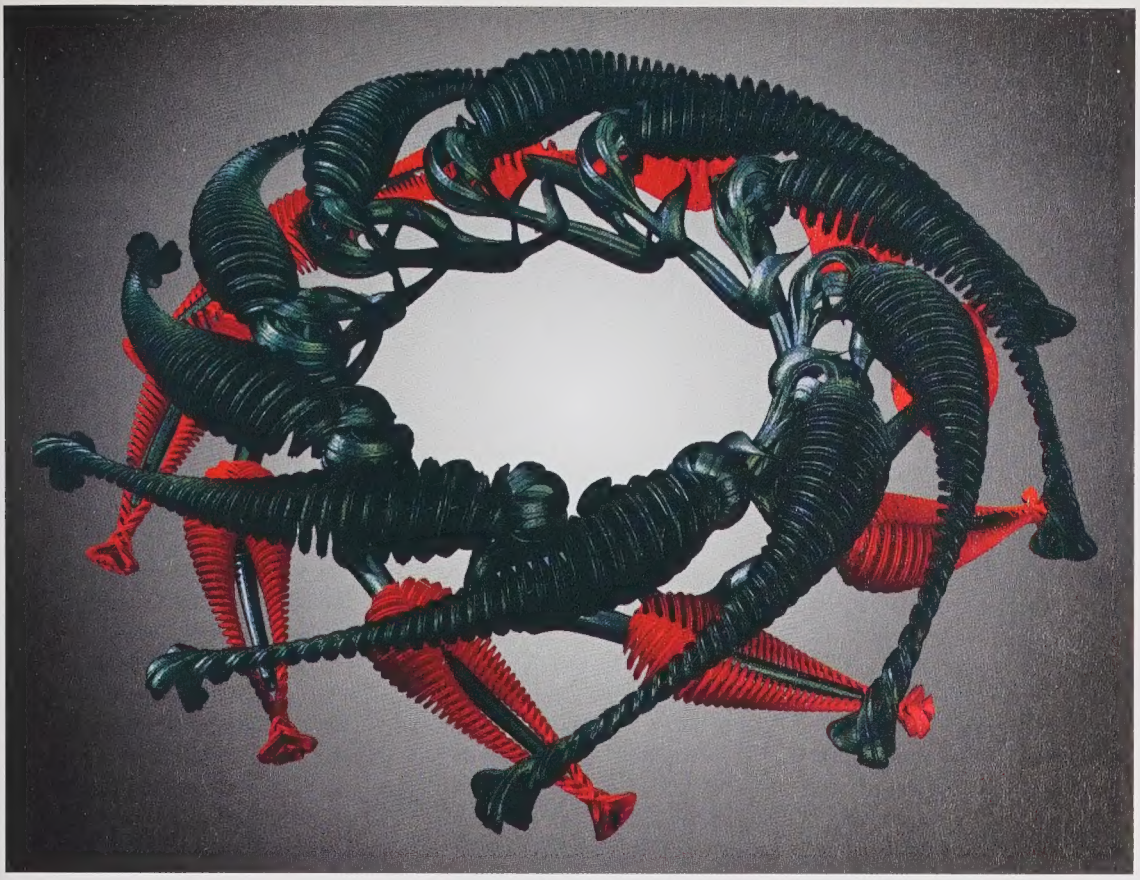
Wexler Gallery
Philadelphia
May 1–June 27, 2009

by Jennifer Zwilling

The Jersey Shore may seem like an incongruous place to find a serious inquiry into the possibilities of new materials and technologies within jewelry making, yet that was the subject of "Neoteric Matter." Curator Daniella Kerner, an artist and professor of Metals at Philadelphia's Tyler School of Art, defined *neoteric* as "recent in origin, modern, new" or "a new or modern writer, thinker, etc." Matter was defined as "substance... the physical...the corporeal;" "something that occupies space." With objects as various as a necklace made of Nitinol by Sergey Jivetin, or a brooch by Joanna Berzowska that uses a printed circuit board to read and recall the atmospheric conditions of the wearer, Kerner successfully chose artists who approached the use of new material on both a physical and a conceptual level.

Stanley Lechtzin, who pioneered the use of CAD/CAM in jewelry making, contributed five pieces that embody a modern, space-age vibe, with skeletal, anatomical forms hemmed in by android-like structures. The closure-attachment mechanisms are unexpected, some utilizing magnets, folding surfaces, or tension. Artists and designers can become just as limited by the parameters of a new tool or material as those working with traditional techniques. Lechtzin rejects that complacency. Throughout his career he has constantly pushed the limits of a tool or material's capability, then allowed his artistic vision to expand, searching for a new technology that would allow him to actualize his concept.

Jocelyn Kolb's work was the most visually arresting in the show. The graphic quality of the shapes, as well as the bold red and black hues, grabbed attention even from across the room. Closer examination revealed delicate details suggesting floral and shell-like forms created by the printing process. Kolb uses CAD to



Jocelyn Kolb
Heliotroph, 2008
gypsum, resin
15 x 15 x 3"

expand the possibilities of incredibly intricate forms in her work. Her deep understanding of her material, usually resin, allows her to also celebrate the byproducts of the process, especially texture, as an integral part of the finished product.

Doug Bucci also uses CAD/CAM to focus on concept while pushing his material to its best potential. The finished pieces are produced using photopolymers, a substance which changes from a liquid to a solid state upon application of light, usually a laser, which allows for incredible precision. Bucci's concept begins with the creation of basic honeycombed cellular forms, which he then alters to create wearable forms. To him this alteration is a reflection of the gene mutation that occurs in our bodies to create disease, like diabetes (from which Bucci suffers). These deceptively simple forms can yield beautiful jewelry yet also represent disastrous results within a human body. There is a strong connection between the technology Bucci uses to create his art and the scientific technology that, one hopes, will eventually yield a cure for his disease.

Jill Gower
Flesh Collar #1, 2007
silicone rubber, sterling silver, cubic zirconium, glass buttons, silk cord, monofilament
10 x 10 x ¼"

Jill Gower uses rubber to mimic the appearance and texture of human skin. Her flesh collar is both beautiful and disturbing, drawing the gaze like a wound. Gower's artist statement references new aesthetic technologies, like Botox, arousing images of a futuristic body alteration that could create the pattern of her collar directly onto a woman's skin, complete with implanted mirrors. The modern concept of scientifically altered beauty is linked with historical efforts of beautification through her use of Victorian motifs in the collar's design.

Kerner's inclusion of artist statements and photos in the installation humanized the forms and allowed the viewer to make connections with the artists. Celebrating new materials, but not bound by them, the artists in "Neoteric Matter" married an understanding of jewelry history with contemporary commentary to produce truly innovative work

Jennifer Zwilling is curatorial assistant for American Decorative Arts at the Philadelphia Museum of Art, and teaches craft history at the Tyler School of Art.

"Raising the Bar: International Metalwork"

Dovecot Studios
Edinburgh, Scotland
August 4–September 27, 2008

by Christine Rew

"Raising the Bar," one of two inaugural exhibitions at Edinburgh's new craft and design space, Dovecot Studios, showcased the work of 12 internationally renowned metalsmiths. Each has a personal voice, yet together through their individual and mutual commitment to making, they have pushed the boundaries of metalwork techniques and aesthetics, shaping our understanding of the infinite qualities of their chosen medium.

This was a confident and assured exhibition with few distractions and minimal intervention. The pieces sat on open plinths, uncluttered and sensitively lit, with large black-and-white photographs

Robert Foster
Devil in a Teapot, 2008
stainless steel, acrylic
height 8 ⅝"
PHOTO: ROBERT FOSTER

of the makers along two walls. At first it seemed somber and dignified, with a preponderance of dark metals and subdued, softened silver. But, as the viewer was drawn in more closely to the exhibits, unencumbered by glass vitrines, color and detail emerged and stereotypical notions of preciousness were questioned.

The exhibition opened with one of Britain's leading metalsmiths, the gifted teacher Michael Rowe, who continues to probe the spatial context of geometric forms with characteristic rigor and intelligence. His "Pre-genus" series of silver and aluminium forms is a tour de force of technical skill, reiterating the importance of the making process and Rowe's continuing investigation of the tension between poetic meaning and construction.

Belgian David Huycke's *Kissing Spheres* explore repeating geometric three-dimensional forms, taking the granule as a starting point to build both object and ornament. Working principally in patinated silver and a restrained palette of greys, Huycke created sculptural forms of a majestic stature and maturity.

Julie Blyfield
Tinder, 2008
copper, enamel
PHOTO: GRANT HANCOCK

Exhibition curators Amanda Game and Elizabeth Goring thoughtfully positioned the work. The pairing of Robert Foster's *Flame Vortex*, of red and black press-forged anodized aluminium, and Julie Blyfield's *Tinder*, a blackened vessel, was powerfully evocative of the bush fires that ravaged their native Australia in January 2008. Blyfield's series of small black oxidized copper and silver vessels continues her preoccupation with botanical specimens. Each, exquisitely wrought with minutely textured chased detail and soft enamel hues, is a modern-day taxonomic study.

Foster's work is characterized by an expansive and exuberant playfulness. The sublime hand-hammered steel *Devil in a Teapot* has a startling red resin curved handle, cleverly doubling as the cover. Foster's anodized aluminium and stainless steel vessels are witty, engaging domestic objects, responding to our desire for both function and beauty.

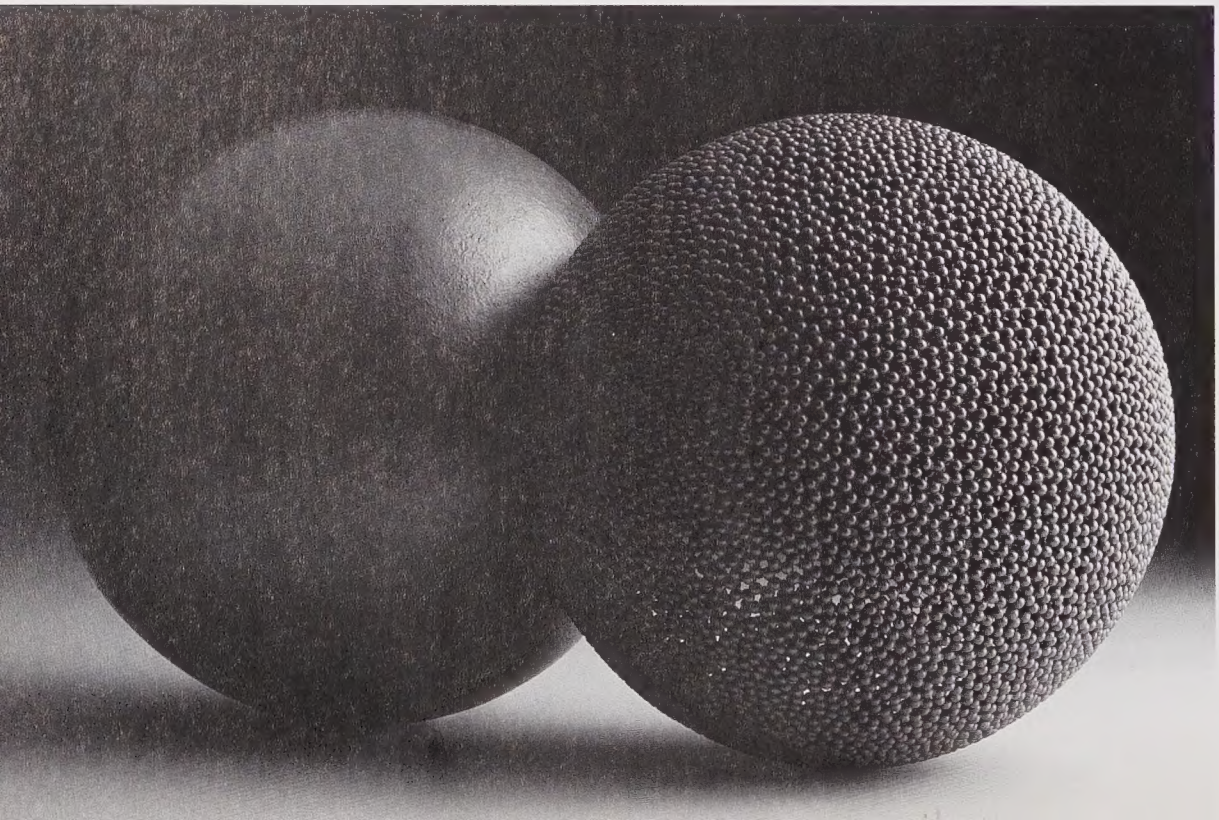
Myra Mimlitsch-Gray's 'melting' objects also reference domesticity and the historic value of silver as a symbol of conspicuous wealth. Her profound understanding of silver's forgiving nature allows her to create liquid, slumped tableware, such as *Melting Sticks* and *Compote*. Their very fluidity suggests a dreamlike surrealism, a process of transformation from one vessel to another. Simone Ten Hompel also interprets the familiar and everyday: containers, boxes, spoons. She has a distinctive empathy with metal, working intuitively to fashion minimalist objects that have a compelling beauty.

Scotland's leading engraver and designer silversmith, Malcolm Appleby, exhibited a new series of gilded silver circular forms, and *Hurricane George*, an intricately engraved shallow silver bowl that is a maelstrom of wind and cloud, a richly textured and irreverent observation on war. Social commentary and conceptual thought also inform Kim Buck's *The Human Touch*. A series of laboratory flasks created from small exquisite squares of fine silver asks if we have lost the human touch in our quest for medical and scientific advances to prolong and enhance our lives.

Both Koji Hatakeyama and Yasuki Hiramatsu presented work that is quintessentially Japanese. Hatakeyama's bronze boxes are colored and textured through a complex process of patination to both subtle and dramatic effect. Hiramatsu also explores surface treatment in his shimmering silver and gold leaf incense burners, proving once again his mastery of metals.

Tore Svensson uses flashes of gold sparingly to lift his thin-walled iron bowls. He makes only a few each year through a slow painstaking process of hammering, then firing with linseed oil, achieving a

David Huycke
Kissing Spheres 2, 2008
oxidized silver
length 12 ½"
PHOTO: DAVID HUYCKE



remarkable deep darkness, which seems to speak of the long winter of his native Sweden. Shown in series, some smaller, others larger, these bowls are pensive containers. Rudolph Bott's steel vessels are equally contemplative. Redolent of heavy engineering and industrial manufacture, they articulate a sensitive, inquiring, and remarkable skill shared by all the exhibitors.

Christine Rew is manager of Aberdeen Art Gallery & Museums, with a special interest in contemporary metal.

Jennifer Hermann
Bling Juice Ring, A.K.A. Sharing a Material Experience, 2008
orange juice carton, plastic pull tab, cubic zirconia
3 ¼ x 1 ¾ x 1 ¾"

Claudio Pino
Mystical Flowering, 2007
14k gold, opal, pearl, ruby, yellow and blue diamonds, moonstone
2 x 1 ¾ x ¾"

The Ring Shows: "Then & Now" and "Putting the Band Back Together"

Georgia Museum of Art
Athens, Georgia
August 23–November 2, 2008

by Rebecca Ray Brantley

Curated by the former curator of decorative arts at the Georgia Museum of Art, Ashley Callahan, and University of Georgia professors Robert Jackson and Mary Hallam Pearse, "The Ring Shows: Then & Now and Putting the Band Back Together," offered a variety of both conceptually challenging and beautiful rings from the late '70s to the present.

"Then & Now" included rings from the "Ring Shows" of the 1970s, which were sponsored by Phi Beata Heata (UGA's jewelry and metals organization), as well as new work by the same artists. For example, in 1977 Mark Jordan transformed a Johnny Cash seven-inch record into his *Ring of Fire*, an object probably too cumbersome to wear for long, but one which cleverly plays on the circular shape of a record as well as the titular "ring" in Cash's song. Thirty years later, Jordan applied the same title to an arguably more conservative, more wearable piece of jewelry: a ring with a carved maple flame-shaped form with a diamond and gold eye set in its center. Having featured a miniature plastique dinner table in *Dinner Ring* in 1977, Patricia Nelson recently rethought the cocktail ring, following up with *Dinner Ring Revisited: Polly's Dilemma* (2007). With strong roots in the feminism of the '70s, both objects questioned a woman's role as homemaker, conflating a decorative accessory with images of food and domestic life.

Perhaps most innovative in its consideration of the ring as an object was Steuart Bremner's *Snow Ring* (1977). Present in the exhibition only as a Polaroid photo, it was constructed of snow and worn until melted (and followed by a ring made of fire for a subsequent show). No doubt a kindred spirit to the performance art that was, in part, a reaction to the commodification of art at the time, Bremner's piece speaks to the role of jewelry as a signifier of wealth—although his ephemeral ring was nevertheless an austerely beautiful object.

Akin to Bremner's use of mundane and transient material was Jennifer Hermann's glittering, all-white *Bling Juice Ring, A.K.A. Sharing a Material Experience* (2008), part of the new collection of rings that comprised "Putting the Band Back Together," an international juried exhibition that reprised the original "Ring Shows." Hermann encrusted a readymade ring—a pull-tab from a juice carton—with cubic zirconium, and made an accompanying case from the cardboard carton itself. The ring's simple white form had a crisp, high-design appeal that contrasted its status as a discardable material. As a bit of cheap plastic covered in diamond-like stones, it recalled the necessity, but also the creativity, involved in the act of recycling. Also addressing notions of high and low, Justin Klocke's *Blue Collar Jewelry* (2008) pragmatically featured a miniature carpenter's level rather than a precious stone as its centerpiece.

In many ways antithetical to Hermann's simple variation of a found object or Klocke's "blue-collar" accessory, Claudio Pino's *Mystical Flowering* (2007) was an opulent ring that brought the ornamental appeal of jewelry to fruition: a hinged, moving opal set on top of two gold bands, surrounded by elaborately set rubies and yellow and blue diamonds. To validate its status as a one-of-a-kind, elaborate object—as well as its maker's technical virtuosity—it included a tiny artist's signature. Likewise celebrating the beauty found in excess was Nora Rochel's sterling silver ring adorned with a sculpted bouquet of tiny, proliferating flowers that jutted out in all directions from the simple band.

A comical rumination on the most ubiquitous of rings, the engagement ring, Kate Burman's *Til Death Do Us Part* (2006) consisted of four linked silver rings set with cubic zirconium stones soldered together, as if to be worn on four fingers like brass knuckles. Like so many of the rings included in the conjoined exhibitions, Burman's pieces showcased the creative potential of the ring as both object and idea.

Rebecca Ray Brantley is a master's student in art history at The University of Georgia.

"Metals in the Sister Cities: The Lawrence-Eutin Connection"

Lawrence Art Center
Lawrence, Kansas
August 1–30, 2008

by Glen R. Brown

The organization Sister Cities International strives to promote "peace through mutual respect, understanding, and cooperation," and this exhibition of metalwork and jewelry by Lawrence artists and their counterparts in Eutin, Germany, provided the chance not only to compare the styles, materials, and techniques employed by both communities but also to reflect upon the power of art as cross-cultural vehicle of communication.

Perhaps on the principle that flexibility is key to dialogue, the exhibition's scope was not limited to current residents of the sister cities, but incorporated artists such as Marjorie Schick (who last lived in Lawrence in 1967) and some former University of Kansas students now residing in other parts of the country or, in the case of Taweesak Molsawat, Thailand. "Metals in the Sister Cities" also availed itself of KU professor Carol Ann Carter's ties with metalsmith Matti Mattsson, a former visiting faculty member at KU and a resident of Mikkeli, Finland (which also happens to be a sister city of Eutin). Fittingly, a collaborative work by Carter and Mattsson, a miniature pair of shoes composed of hammered copper and wood, formed part of the exhibition.

The German contributions included the jewelry of co-curator Marlies Behm and ten other Eutin-related artists—most of whose work was, regrettably, presented only in large photographs on the gallery walls. Pieces by 12 metalsmiths and jewelers with Lawrence connections composed the remainder of the show. Their works revealed a dramatic contrast in attitudes toward precision, detail and ornament. With the exception of Behm's bent pure gold rings, reminiscent of ancient jewelry flattened by a collapsing tomb, and the antiquity-inspired works of Nimbus Galerie artists Ulla Herz and Hannes Kuhn, the Eutin contributions gravitated heavily toward precise right angles, clean forms free of any ornament or minute detail, and smooth, monochromatic surfaces of silver or gold. Contrasts with the majority of work by the Lawrence-related artists could hardly have been more pronounced.

Lin Stanionis
Between Nature and Grace, 2007
18k gold, pate de verre
3 x 3 ½ x ½"

Beate Leonards
Teapot, 2004
silver, stainless steel
height 4 ¾"

Consider the works by German metalsmith Caroline Rügge and Kansas artist Lynn Cool. Rügge's *Olive Sticks* comprised serene, uniformly silver abstractions of slender twigs and delicately balanced pairs of leaves, while Cool's *Processional*, a brooch of darkly patinated copper, sterling silver, and abalone, conjured in spiky irregularity the variation and unpredictability of nature. Co-curator Lin Stanionis's brooch *Between Nature and Grace*, another Lawrence-related work incorporating representational elements, was a paragon of decoratively patterned complexity, the baroque antithesis of Eutin restraint.

Similarly, the crisp geometry of Andreas Wöhler and Anja Schönmeyer's open boxlike forms and the sharp angularity of Antje Freiheit's square-framed contrasted with the rounded corners and bent planes of Ron Hinton's jewelry, Jamie Brehm's metamorphosing gears, Shellie Bender's flexible rubber *Neck Wraps*, and the dark hammered sheets and wrapped wire of Jon Havener's fibulae. Most strikingly, Robert Longyear's gritty copper-and-sterling clusters were evocative of rusted springs and bent nails embedded in chunks of concrete.

In terms of color, the economy of Beate Leonards's stunningly minimalist vessels, the gleaming monochromy of Gerda Moll's sterling planar pendant, and the tonal contrast of Werner Oehlschlaeger's Bauhaus-influenced silver and ebony tea set epitomized the elegantly restrained palette of the German metalsmiths, who in general preferred smooth and uniformly colored surfaces to patterns or shifts in hue. In contrast, color took center stage as the primary expressive component of the Lawrence–related work. Schick's electrically brilliant *Basic Geometry* pieces, Frances Kite's enameled pendants, Gina Westergard's blue, lavender, and gold-encrusted vessel, *Nacondimento di mi Amor*, and Courtney Starret's pink, purple, and yellow anemone-like silicone rubber neckpiece *Domestic Goddess* flooded the retina with chromatic opulence.

Perhaps what was most surprising in "Metals in the Sister Cities" was, in this increasingly connected, homogenized world, how distinctly different the work from these two cities actually was.

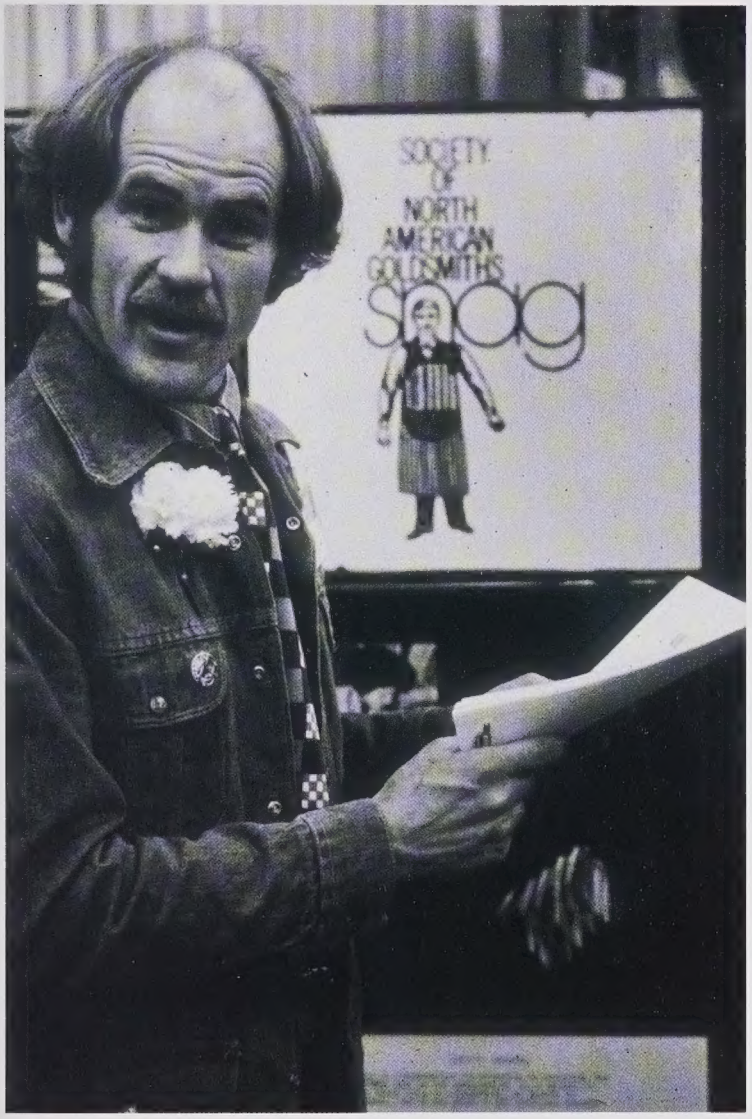
Glen R. Brown is professor of art history at Kansas State University.

Society Of North American Goldsmiths

THE ORGANIZATION FOR ARTISTS, DESIGNERS, JEWELERS, AND METALSMITHS

The Society of North American Goldsmiths supports and advances the professional practice of artists, designers, jewelers and metalsmiths. Through education, innovation, and leadership, SNAG provides access to a vibrant and passionate community.

FOUNDED 1969 BY DANA SINGER



Robert Ebendorf, one of the founding members of SNAG, promoting the organization in the early 1970s.

SNAG Celebrates 40th Anniversary

SNAG is celebrating its 40th anniversary this year with a commemorative presentation at its conference in Philadelphia in May. SNAG was founded in 1969 by an amazing group of metalsmiths: Robert Ebendorf, Fred Fenster, Phillip Fike, Arline Fisch, Michael Jerry, Hero Keilman, Brent Kington, Orland Larson, Stanley Lechtzin, Miye Matsukata, Kurt Matzdorf, Philip Morton, Ron Pearson, John Prip, Heikki Seppa, Olaf Skoogfors, and Harold Stacey. Coincidentally, founding member Lechtzin is the keynote speaker at the 2009 conference, on the theme of *REVOLUTION*.

The SNAG Community Tree on page 59 of this issue is another component of SNAG's celebration. Many thanks to Casey Vaughn, a young designer studying studio art at Humboldt State University, for donating his time and creativity to this ad.

NATIONAL ENDOWMENT FOR THE ARTS
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Three Grants Awarded to SNAG

The Society was recently awarded a $10,000 grant from the National Endowment for the Arts, to help underwrite certain aspects of launching the redesigned *Metalsmith*. SNAG also received a $30,000 grant from an anonymous foundation to help support its community outreach program, which places *Metalsmith* and SNAG's Professional Guidelines into the hands of more artists and others in the field. The Pennsylvania Council for the Arts also awarded SNAG a $5,000 grant for its upcoming conference.

SNAG and the Art Jewelry Forum

The Art Jewelry Forum is coordinating one of its well-known collectors' trips to SNAG's 2009 Philadelphia conference. In addition to attending the conference, the group will meet with local collectors, visit various collections, talk to artists in their studios, and go behind the scenes to view art jewelry not publicly on view. AJF will also help sponsor one of the conference presentations, "Revolution/Evolution," moderated by Helen Drutt English, and featuring Fritz Falk, Director, Schmuckmuseum, Germany; Marianne Aav, Director, DesignMuseo, Finland; and art historian Liesbeth den Besten, the Netherlands.

Juried Exhibition In Print 2009

Metalsmith's juried "Exhibition in Print" this year is titled, "Saturated: Metal and Color." The focus is jewelry and objects in which color plays a significant conceptual or visual role. The jurors of the EIP are Jamie Bennett, professor of art, Metal Program, State University of New York at New Paltz, and Marilyn da Silva, professor and chair, Jewelry/Metal Arts Program, California College of the Arts. The essay will be written by Jamie Bennett. This special annual issue of *Metalsmith* will be published in August.

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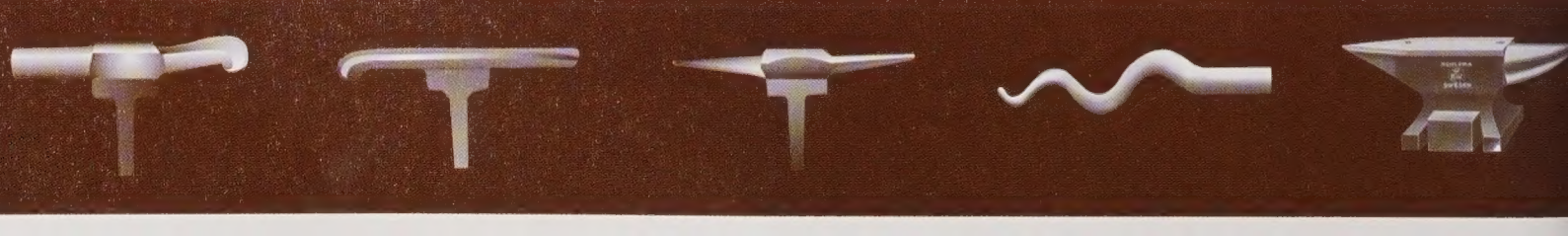

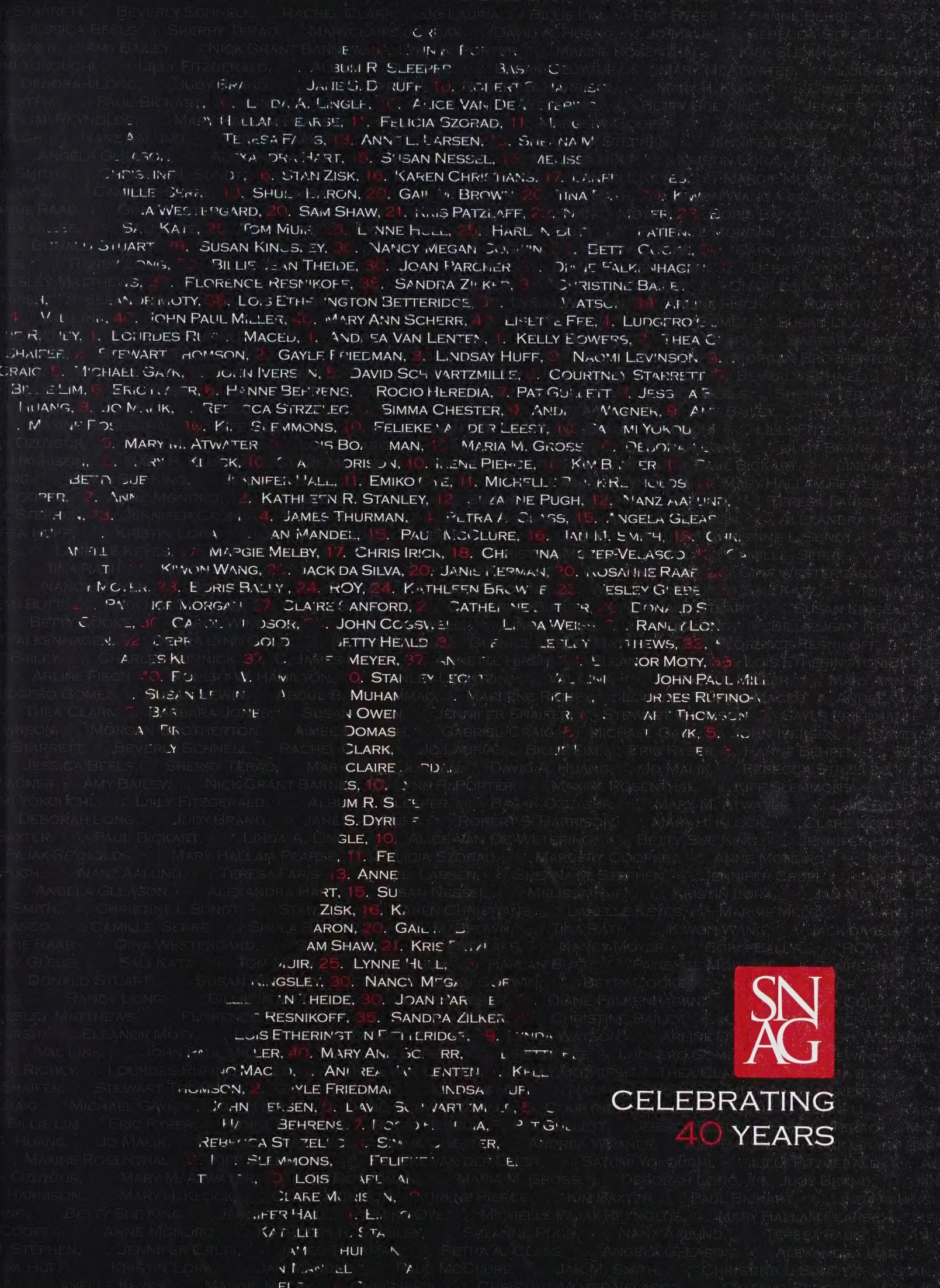
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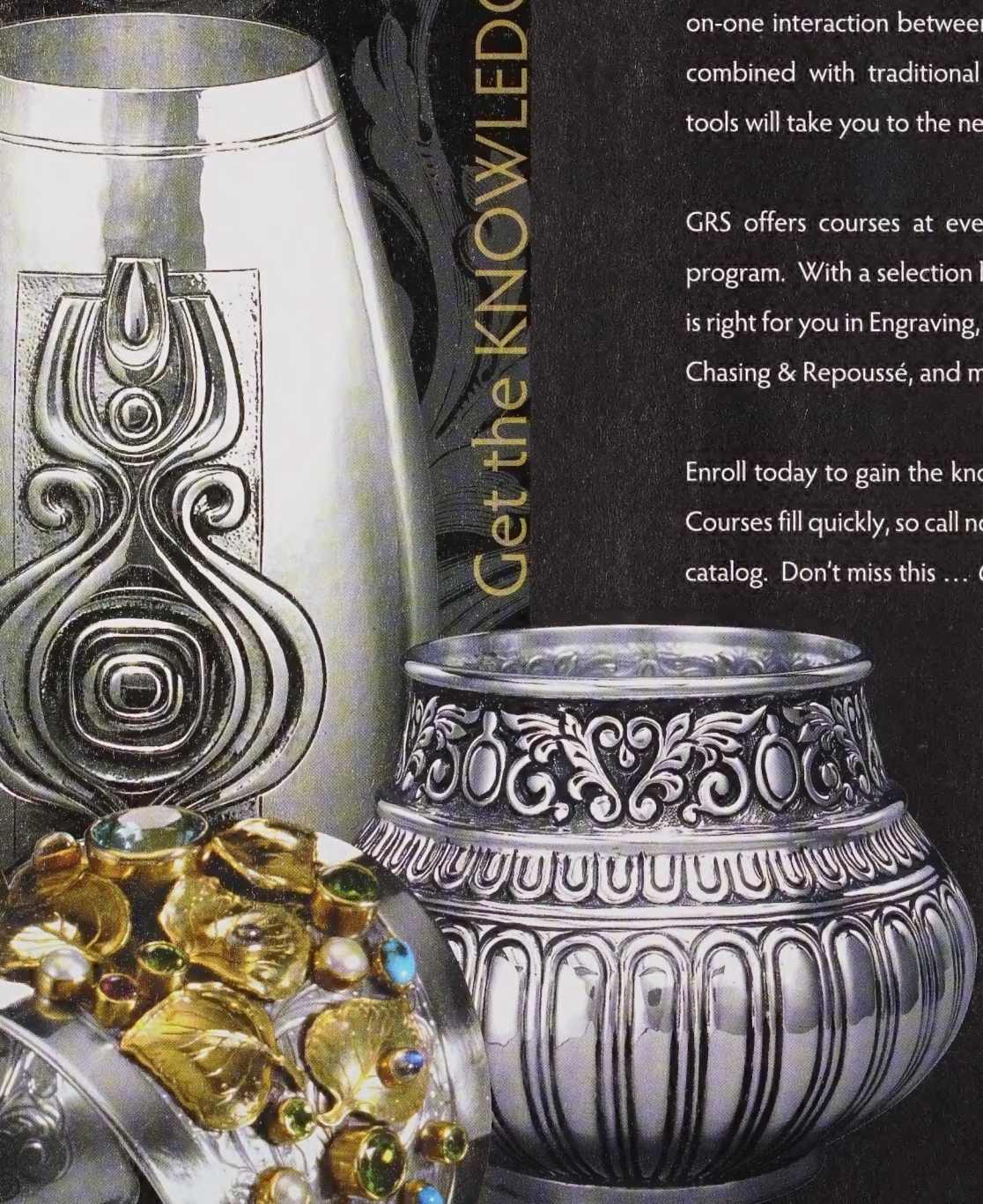

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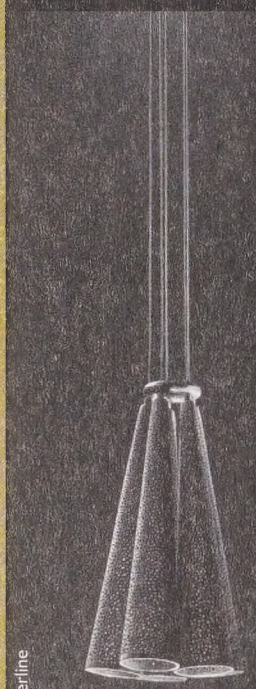
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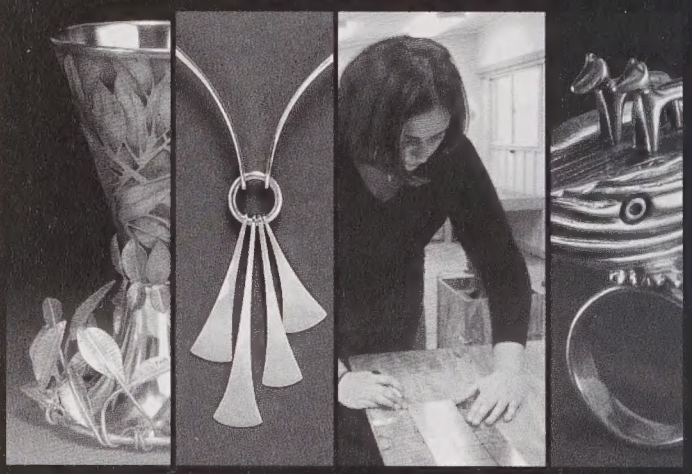

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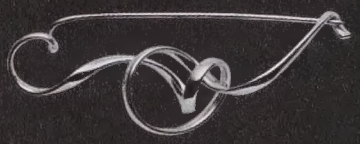

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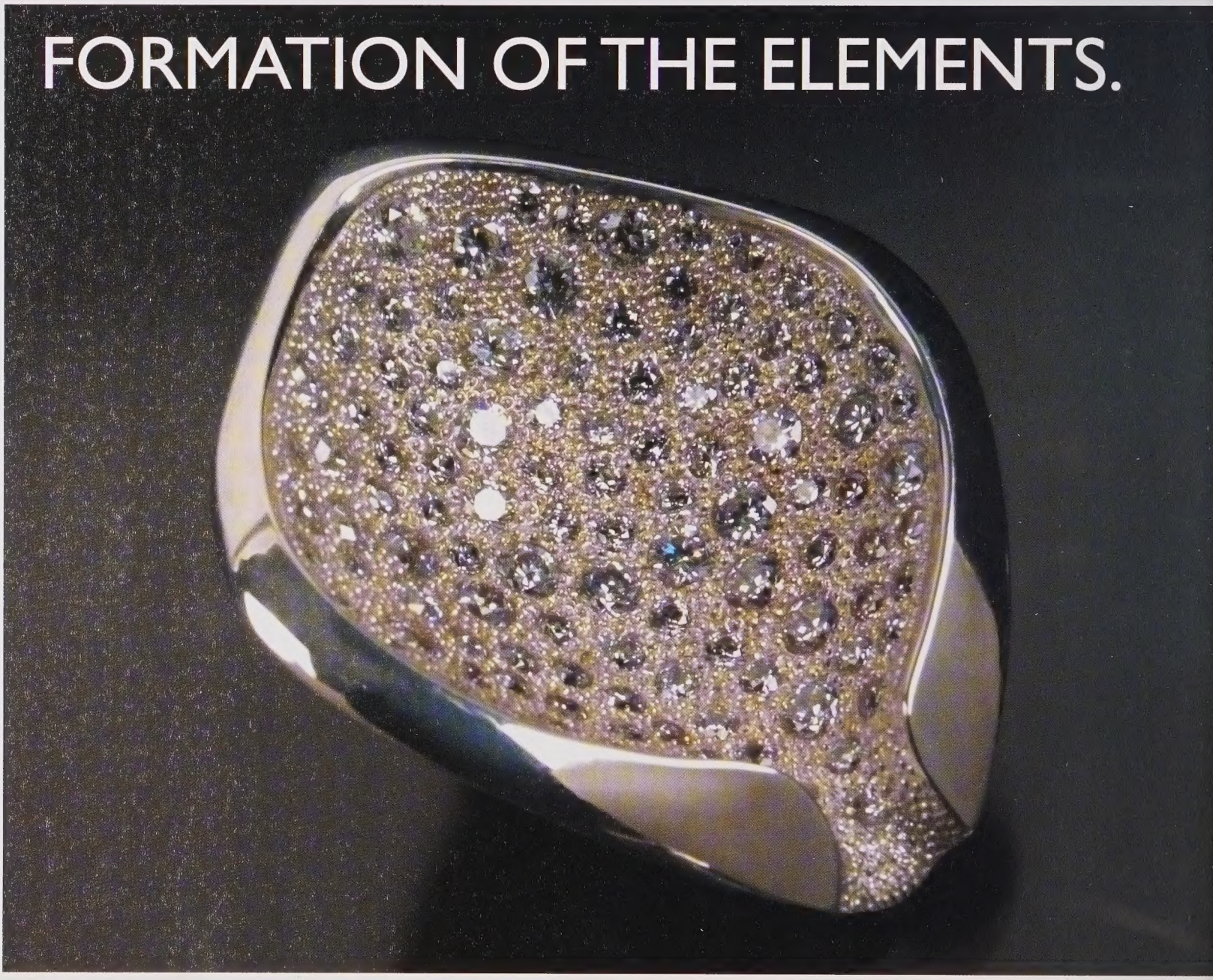

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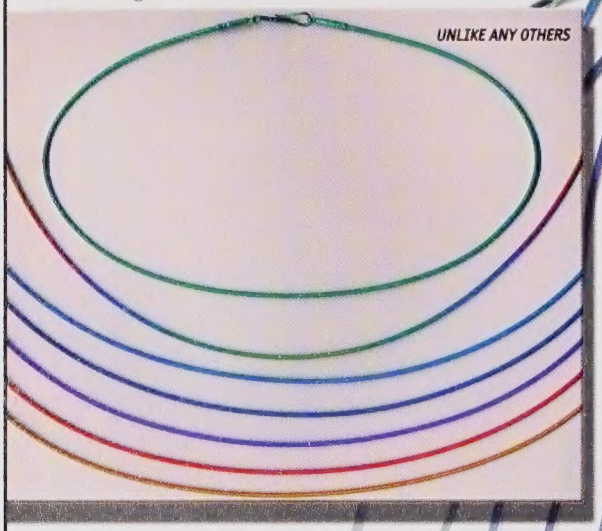

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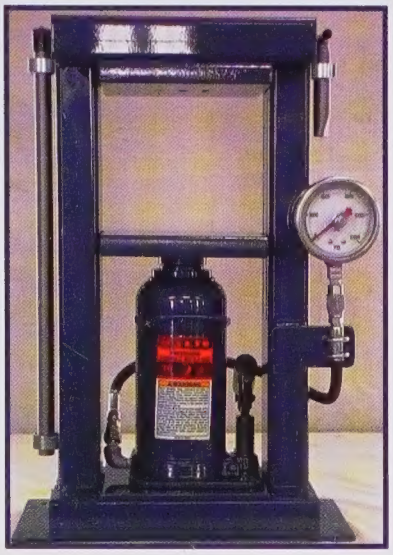

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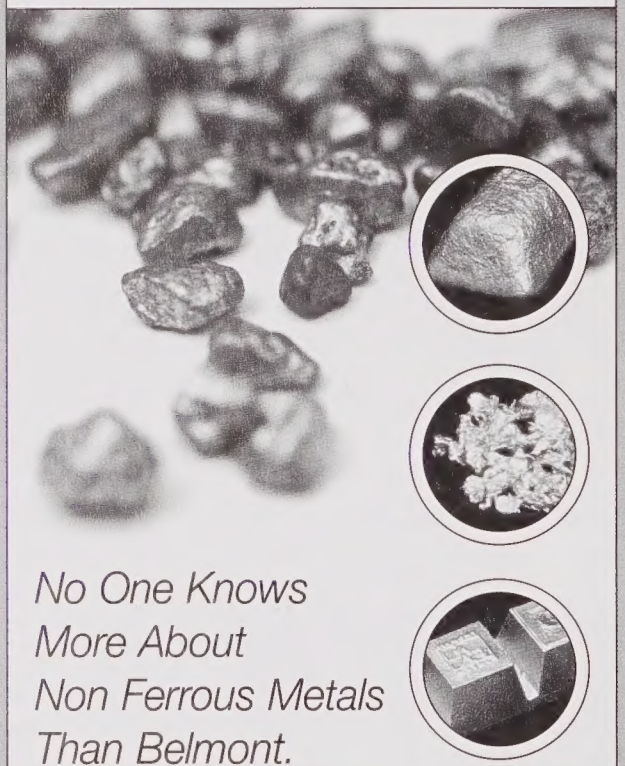

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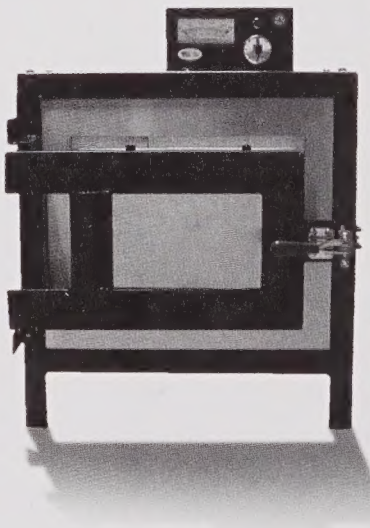

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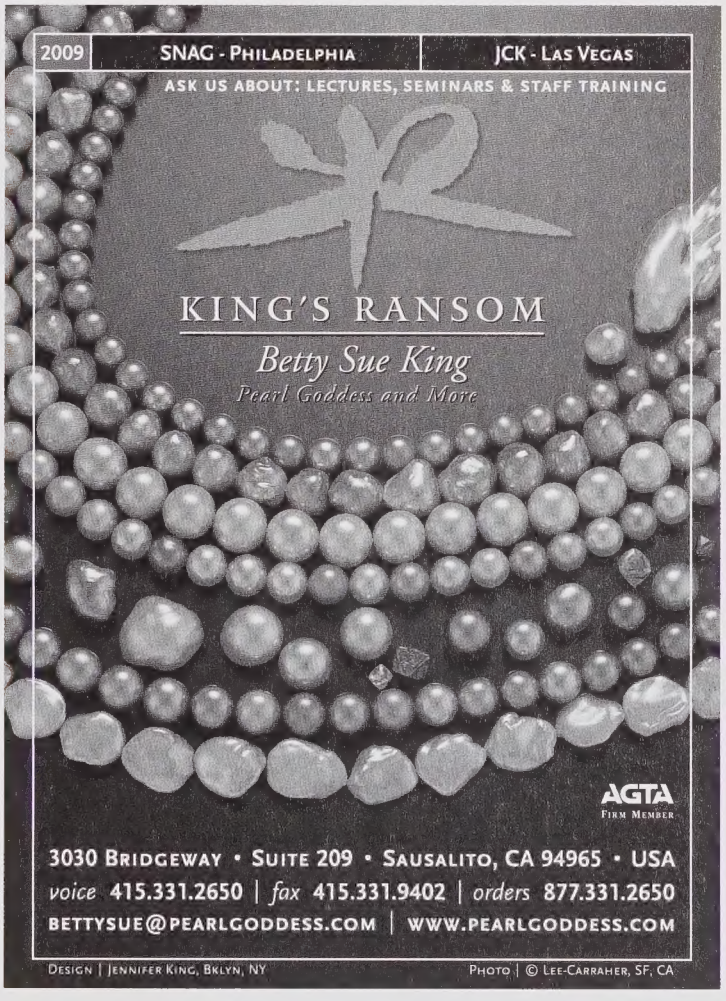
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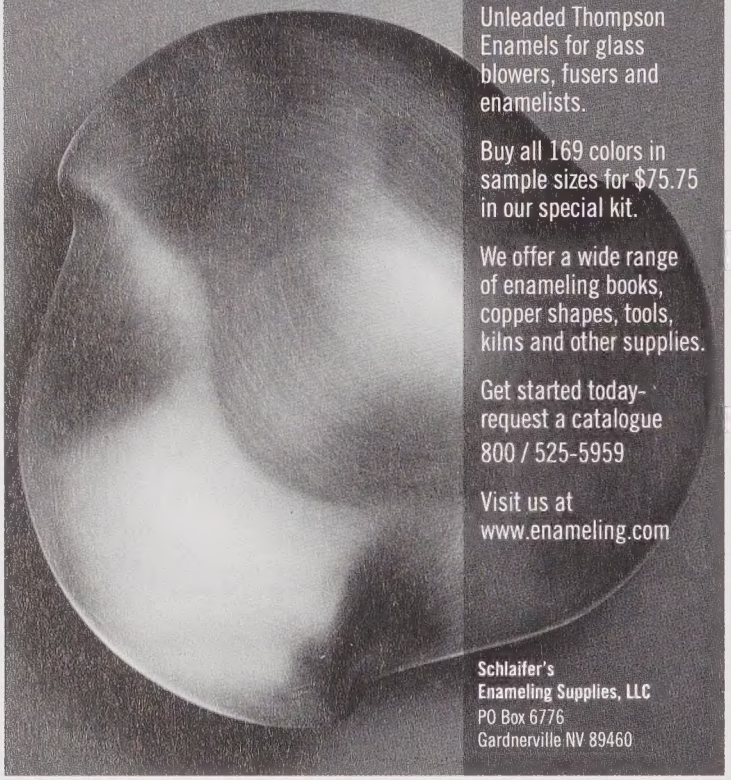

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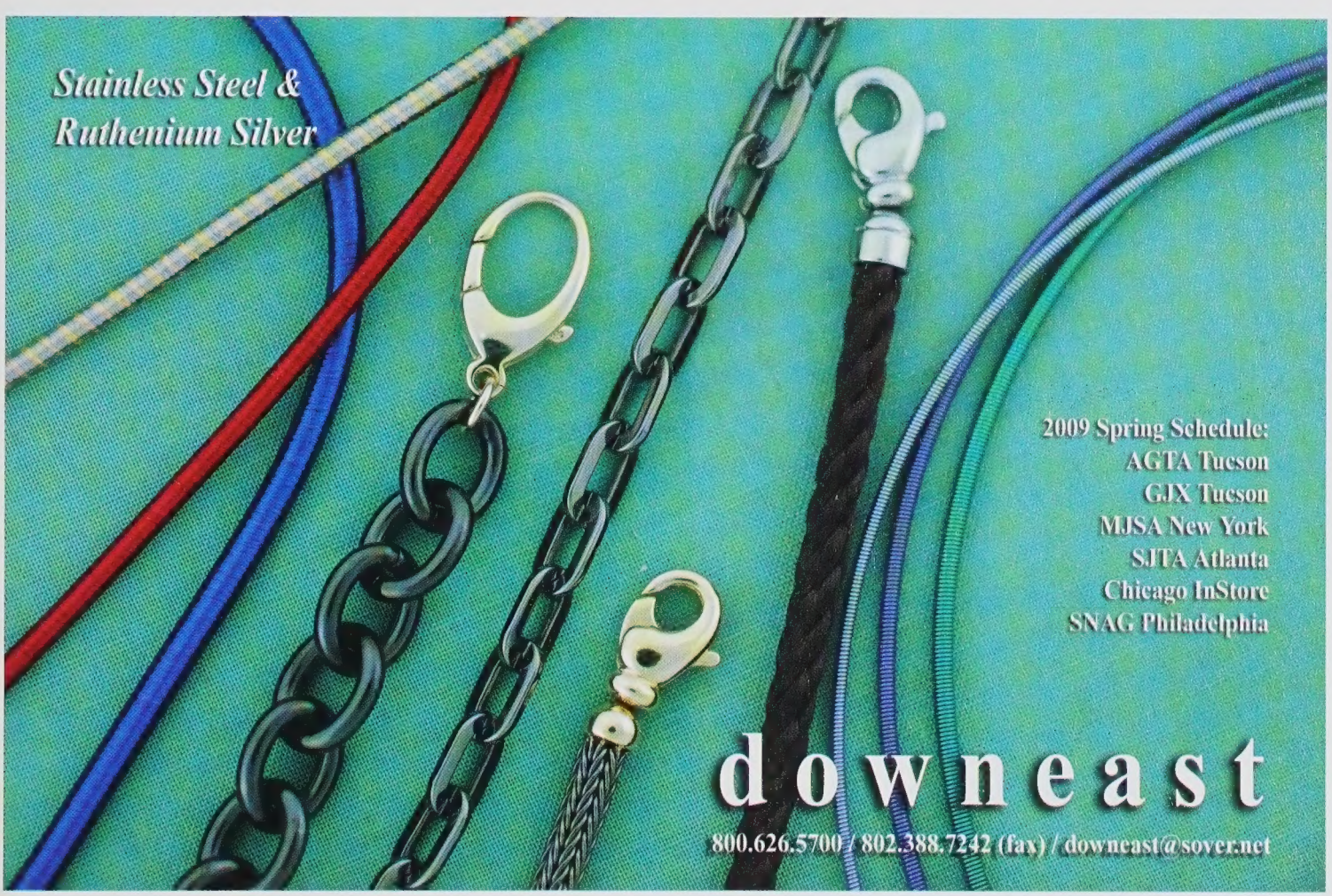

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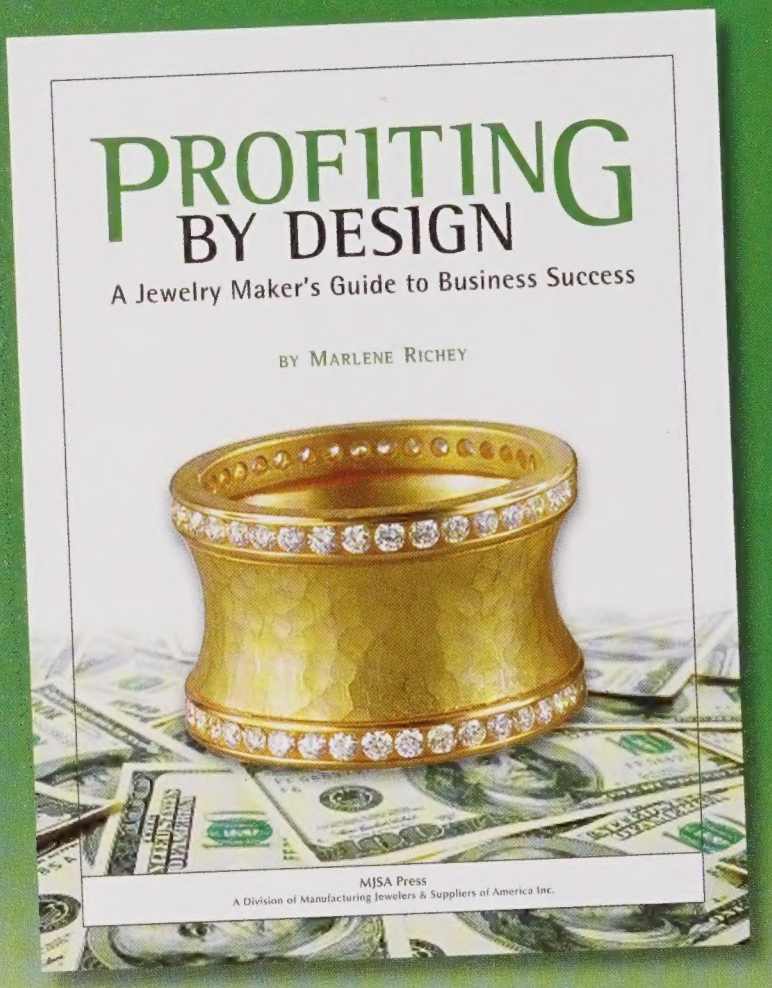
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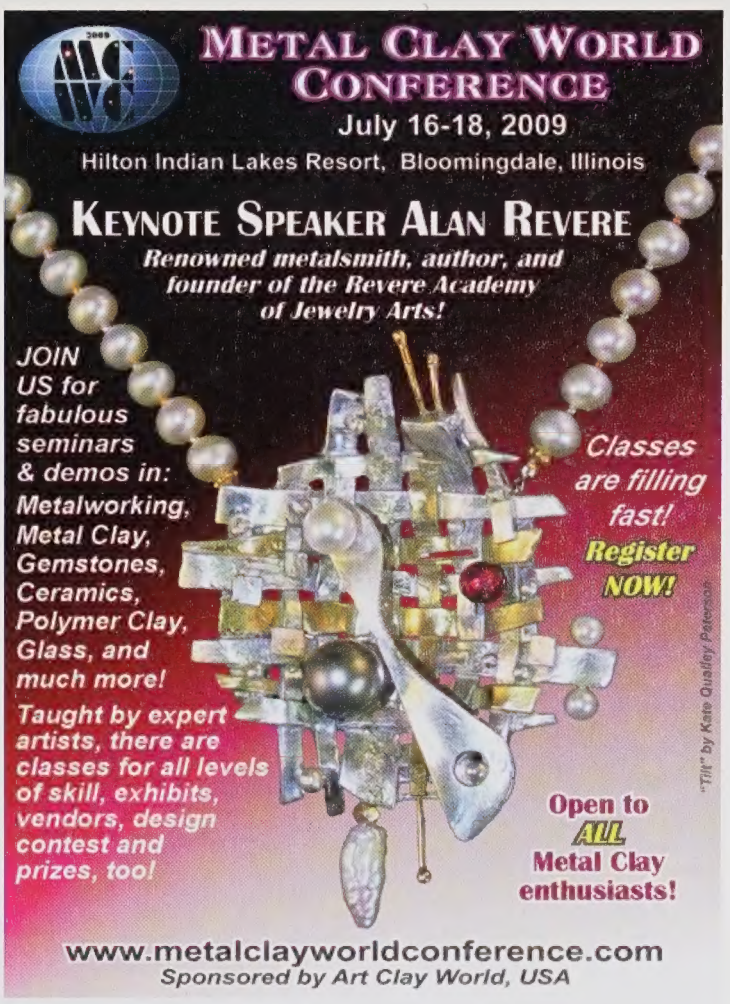
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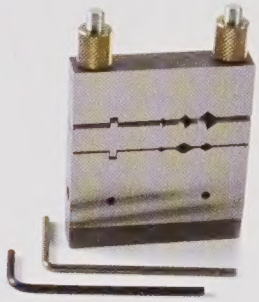

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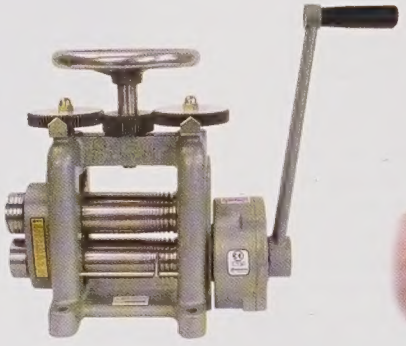

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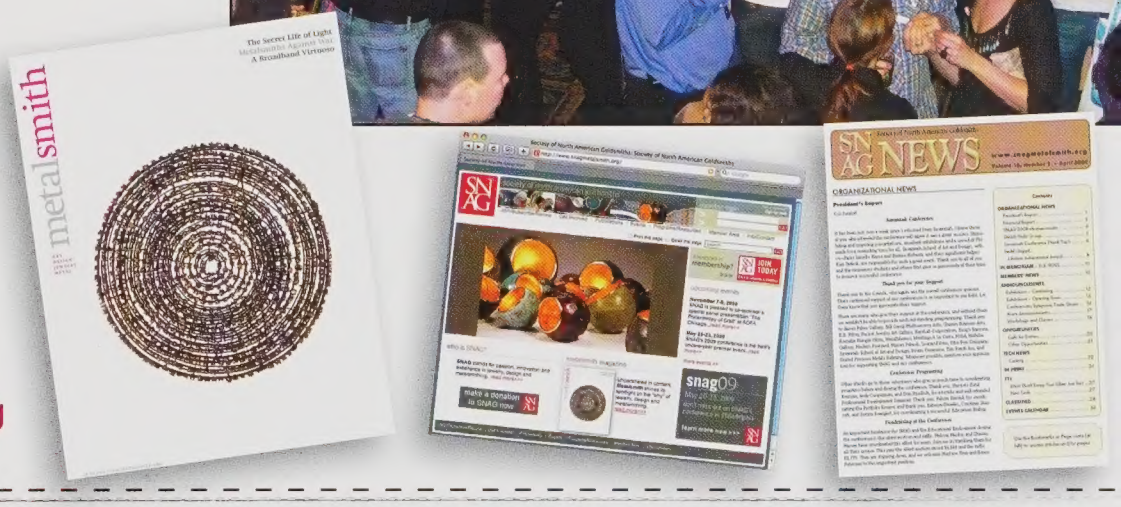

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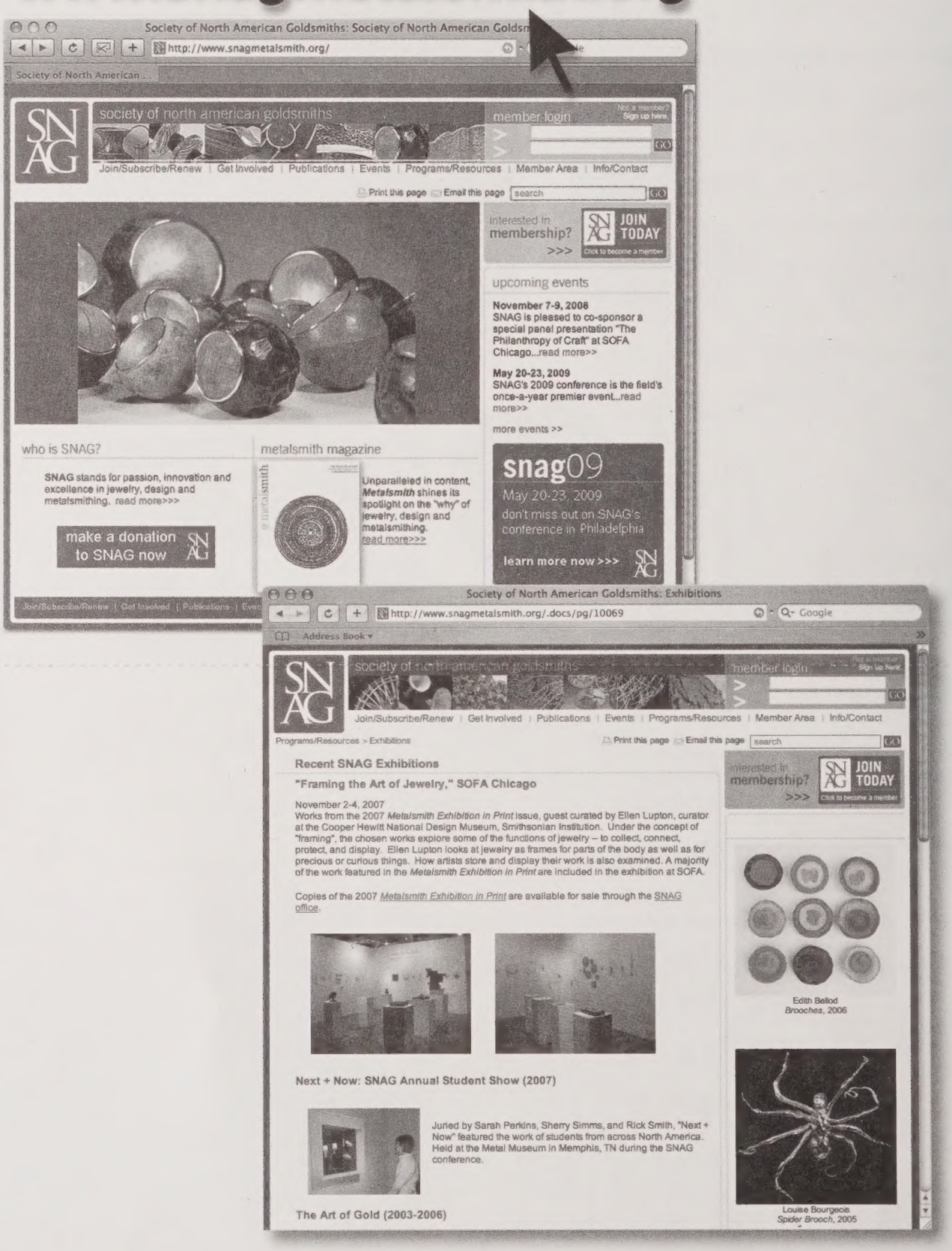
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Society of North American Goldsmiths: Exhibitions
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Recent SNAG Exhibitions
"Framing the Art of Jewelry," SOFA Chicago
November 2-4, 2007
Works from the 2007 Metalsmith Exhibition in Print issue, guest curated by Ellen Lupton, curator at the Cooper Hewitt National Design Museum, Smithsonian Institution. Under the concept of "framing", the chosen works explore some of the functions of jewelry – to collect, connect, protect, and display. Ellen Lupton looks at jewelry as frames for parts of the body as well as for precious or curious things. How artists store and display their work is also examined. A majority of the work featured in the Metalsmith Exhibition in Print are included in the exhibition at SOFA.
Copies of the 2007 Metalsmith Exhibition in Print are available for sale through the SNAG office.
Edith Bellod
Brooches, 2006
Next + Now: SNAG Annual Student Show (2007)
Juried by Sarah Perkins, Sherry Simms, and Rick Smith, "Next + Now" featured the work of students from across North America. Held at the Metal Museum in Memphis, TN during the SNAG conference.
Louise Bourgeois
Spider Brooch, 2005
The Art of Gold (2003-2006)

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